THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIX., No. 484. NEW YORK: SATURDAY, APRIL 7, 1888. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

The Liberal Discussion of the Theatre in the "Christian Union"—The Theologian and the Dramatic Critic's Agreement Upon the Ethical Basis of Dramatic Art and the Means of Elevating the Modern Stage—Where This Plants the Verdicts of Cheap Popularity—The Ideal of Character and Life Necessary to the Prosperity of the Drama.

It was a very great step forward when so able a man as Dr. Lyman Abbott opened the columns of the *Christian Union* to a liberal discussion of the theatre, its influence and duty.

It was a gracious sight to see the theologian on one page and the dramatic critic on the other, substantially agreeing upon the ethical basis of dramatic art and upon the means to be taken to elevate the modern stage.

Of course one can understand that a liberal education, both for the pulpit and for the press, must lead men to the same elemental laws of æsthetics and ethics whether the men are theologians or editors or actors.

But when we have got two men selected from the extreme ranks of the religious and the secular bodies, who do agree upon the basis of right and wrong in the drama, and who express themselves clearly and forcibly, the conclusions arrived at are well worth considering, seeing how lamentably different the rank and file of theatrical workers, and for that matter church goers as well, are in the knowledge of those philosophic truths that lie undisturbed under all human endeavors in art.

Perhaps there is upon no subject so much ignorance among well-informed men and women, as with regard to the morality of art.

Everybody has something to say about it. It is one of the constantly recurring and always irrepressible themes of the pulpit, the press and the parlor. It rises up unexpectedly and will not down obediently.

And yet not one man or one woman in ten who undertakes to formulate or decide upon the issues involved in a questionable play, or picture, or book, fails to muddle and sophisticate the whole matter with a crass ignorance, a cast iron bigotry or a flippant contempt.

We have seen so eminent and able a man as Dr. Howard Crosby advising the Christian women of New York to throw their Venuses and Cupids out the window.

We have seen that brave zealot, Mr. Comstock, tear down some of the finest works of art that have come to this country.

We have heard Dr. Talmage tell his great congregation that the theatre was the pit of Hell.

We have seen critics of acumen praise down whole columns plays which vindicated vice and threw disdain upon virtue, and laud dramas whose whole purpose was infamous and whose showing was shameless.

We have heard eminent barristers in court still further confuse the subject by declaring in their briefs that the question of morality in art was so vague that it was impossible to lay down any course of action.

And time and time again we have seen assemblages at the theatre of valetudinarian prudes and supersensitive roues retch and retire at painted blood, who would take down whole bucketsfull of English lasciviousness diluted with English fog.

Over and over we have seen the canting damsels of society throw up their hands in protest at the exhibition of wholesome and beautiful natural function, and sit tickled to their souls at the libertinism of French comedy, just as we have seen them blush at the dauntless veracity of the Bible, and then take Swinburne to bed with them and breed a progeny of hybrid fancies.

We have seen a great newspaper denounce Paul Kauvar as "obscene," and another great paper through all the years praise Rip Van Winkle as the azure outcome of sweetness, purity and truth.

We have seen the provincial society of Western cities that longed for opera, because it wanted to ape the conventional airs of the metropolis, gulp down the Traviata and French opera bouffe (sometimes set with the blasphemy of "Nearer My God to Thee," as when an Emma Abbott garnished it) without a qualm, and then rise to a point of virtuous indignation that was almost riotous when moral opera came along with a ballet in it.

Some of the moral social censors of St. Louis actually put themselves on record as saying in substance: 'You may debauch, but you mustn't dance," and the whole religious movement in the West against Mrs. Thurber's American ballet left behind it a mass of pulpit oratory which, for compressed stupidity and incorrigible narrowness, has never been equaled in the bucolic realms of cant.

It is sometimes as difficult to make a preacher understand what morality is as it is to make an actor comprehend what immorality is.

However, intelligence exists both in and out of the pulpit, and it is worth recording that when the religiously trained and the secularly trained man of clear and broad views come together, as they have in the *Christian Union*, they substantially agree on the essentials which forever underlie this vexed question, and which if properly understood by the laymen in church and playhouse, would do more than anything else to rectify the whole trouble.

And all that is said is agreed to at once by every dramatic critic and educated actor who has developed himself far enough to understand the difference between ethics and æsthetics.

But see where it plants all the verdicts of cheap popularity. Regard for a moment the result of this decision.

Instantly Camille becomes one of the most moral of plays and Rip Van Winkle one of the most immoral.

And yet Camille has been denounced for years with bitter pens and tongues because it used a courtezan as its heroine. As if that had anything to do with art or morality. Is a courtezan any worse morally than a murderer? and art selects the murderer constantly.

One has to acknowledge, on the basis of Dr. Abbott's postulates, that the effect of the play, not the selection of its material, determines its character, and the effect of Camille as it is the intent, is pathetic. Sin drags itself through roses to a dishonored grave, and the beautiful tears of pity are dropped on the couch of aberrant love. The father comes like Nemesis. The scar of sin remains; there is the eternal shadow stretching out into the hereafter; it is inexorable and true. That is its lesson.

Now take Rip Van Winkle. Charming vagabond who makes all the small vices and ignoble qualities glitter with his weak amiability. He is shiftless, heartless, worthless in ethics; he is dreamy, sportive, happy-go-lucky in æsthetics. He makes unfeeling jokes while his wife is starving. He sees her head bowed with shame. He knows that her heart is breaking, because with the burden of life upon her she has a worthless rag-a-muffin husband who would not be tolerated in real life for ten minutes. And he plays upon her misery; he jibes her. Evidently, the audience laugh at his vagabond wit and love his beaming face, and critics commend to our attention his sweetness, his amiability, his delicious sottishness, his animal love for children, his imbecility of character.

If there is any meaning in Dr. Abbott's thesis, these things should not be so decked with art that we come to admire them.

Take Dennery's Martyrs, now being played by Clara Morris at the Fifth Avenue. The whole purpose of this play is to set forth the heroic self-sacrifice of a woman for her parents. In so far as the drama sets forth the splendid capacity of the human heart to suffer for another it is a noble effort.

Your canting æsthetic hypocrite will object to it, because it deals incidentally with a mother who has sinned.

Your clear eyed critic like Dr. Abbott will see at once that this has nothing to do with the ethical result. I wish we had a few more dramatic critics with his perspicacity.

LILLIE LANGTRY.

Here are a few of the agreeing points made clear by the theologian and the critic:

1. It is not the function of the drama to teach moral lessons.

2. A moral lesson neither makes nor mars either a drama or novel.

3. The moral quality of a play does not depend upon the result.

4. The real function of the drama is like that of the novel—not to amuse, not to excite; but to portray life, and so to minister to it. And as virtue and vice, goodness and evil, are the great fundamental facts of life, they must, in either serious story or serious play, be portrayed. If they are so portrayed that the vice is alluring and the virtue repugnant, the play or story is immoral; if so portrayed that the vice is repellant and the virtue alluring, the play or the story is moral.

5. The church has no occasion to ask the theatre to preach; though if it does preach we have a right to demand that its ethical doctrines be pure and high. But we have a right to demand that in its pictures of life it so portrays vice as to make it abhorrent, and so portray virtue as to make it attractive

Now all this is said by a doctor of divinity.

Allow me to wish at the same time that we had a few more preachers with the dramatic critic's breadth of view.

I should like to say something here on behalf of the religious element among actors.

They are as a class not pietists, but they are as a class religious. All emotional people *are* at heart, as a rule. The so-called quarrel that has raged between the pulpit and the stage is not a war of principles, but a war of caste. Your intelligent actor has a great deal of reverence. He must have or he cannot be a good actor. All ideality rests on that basis. He must look up—I don't care whether it be to the "Not Me" of Matthew Arnold; to the 'Unknowable" of Herbert Spencer; to the "Grande Etrè" of Compte, or to the God of the Christians, so long as it is to the Infinite, from which all these diverging rays of intuitive truth come, as from a central sun.

Cut away from the theatre the theistic conceptions, which there finds expression in the ideal or absolute to which all human endeavor that is worthy is struggling—and the theatre is an impertinence and a vanity. Those actors who base their avocation wholly on the desire of mankind to be amused, are clowns to their own consciences.

The theatre is trying, now blindly, now with some gleams of sacred light, to put the ideal of life and character in evidence. It here and there shows us the possible and ideal traits. By and by it will present us with the ideal man and woman. Apelles tried it, long ago, in art. Christ tried it in morality. Plato tried it in philosophy. The theatre will yet reflect it in action. To that end all brave, self-respecting, high minded players, and all honest, intelligent critics will dream and work.

Those pessimists who deny any good thing to the theatre are no worse than the shallow scoffers who hold that religion is an organized system of crime and deception. Dr. Talmage, who preaches oftener with the sword of Gideon than with the sword of the Lord, is just on a par with Stuart Robson, who keeps a scrapbook in which he pastes all the newspaper clippings about recreant clergymen.

But I think that actors everywhere ought to remember that while it is not the function of the drama to preach morality, it *is* the function of the pulpit, and if the drama is impertinent when it does preach it, the pulpit is recreant when it doesn't.

But enough of this subject. I meant to have written something this week about the return here of that extraordinary woman Clara Morris. I hardly know how to pack it in now, there is so much to say. This idea is the deepest at the moment after sitting out her performance of The Martyr. What would that graceful and delightful hair-splitting paradoxer, M. Coquelin, say of her acting? It seems to me that she is a living contradiction of most of his theories.

I don't know anybody who says more shallow things with an inimitable flourish than Coquelin.

For example, I found him saying that he does not believe in art outside of Nature. This is often said, and sounds conclusive. But I should like to know what it means. Does he mean to say that he finds perfection in Nature? Is there any Venus of Milo in Nature, any Parthenon, any Hamlet, any Paradise Lost? Is the artist's ideal in Nature, or in his mind? Is it the actual or the possible that he is striving for? What is the meaning of creative art, if all art is purely mimetic?

I do not accept altogether the statement that Art is an interpretation of Nature; it is oftener a correction and revision. Nature is askew. There is evil in the physical and moral world. We don't know how it got there, but it is an awful fact. Art in its search for beauty is as much of an effort to find the primal type as is religion in the search for truth. And the artist who apprehends the ideal that Nature does not quite succeed in presenting to him is as much above the literalist who takes her as she is as well, as Coleridge's "Christabel" is above Poe's "Raven."

Coquelin is a firm believer in Diderot's paradox that to move others one must not himself be moved, which paradox first ran the stiletto of empiricism through the soul of art, and has since been repeated by every actor who hasn't got a soul.

The truth is the facts of the stage, no less than of the rostrum, contradict this statement every hour we live. It is only when the actor does feel that he makes anybody else feel. And Coquelin's argument that if this were true, a man to affect us with his drunkenness on the stage must first get intoxicated is more worthy of F. F. Mackey than of Coquelin, for drunkenness is not a matter of feeling at all, but of artificial physiological conditions that cannot be simulated.

Mrs. Agnes Booth and Clara Morris have both played Renee here. One is an artist, the other is a phenomenon. One is self conscious, under disciplined control and simulates the feeling she does not experience. The other is the victim of her own emotions. All these asides and irrevelant remarks on the stage that we hear so much about mean nothing but the effort of the woman to keep her volition and consciousness as one repeats the multiplication table or whistles a jig when he doesn't want to lose his grip of himself.

All you have to do is to go and study the effect of this woman's condition on an audience. It is the reality of her emotion that starts the sympathetic and magnetic wave.

Mrs. Booth's acting is cerebral. Clara Morris' is cardiac.

For the sake of Counselor Hummel let me say that this means that one acts with the head and the other with the heart.

Of course the perfect combination of the two things is what we are all after.

When we get it I'll let you know.

NYM CRINKLE.

At the Theatres.

MADISON SQUARE THEATRE—PARTNERS.

Henry Borgfeldt	Alexander Salvini
Charles Derwentwater	Walden Ramsay
Mr. Parr	J. H Stoddard
Mr. Algernon Bellair	E M Holland
Mrs. Harkaway's Husband	Herbert Ayling
Dr. Somerville	William Davidge
Dickinson	C. P Flockton
Boker	John Findlay
Smith	W H Pope
Servant	George S. Stevens
Claire	Marie Burroughs
Alice Bellair	May Robson
Gretchen	Gertie Homan
Mary	Kate Maloney
Lady Silverdale	Mrs. E. J. Phillips
Mrs. Harkaway	Mathilde Madison

A large and brilliant audience, in the composition of which people of fine taste and advanced dramatic culture predominated.

An absorbing play—a new variation of an old theme—whose touching story went straight to all hearts.

A superb performance by the most accomplished body of actors in the United States.

These were the three features of the first representation of Robert Buchanan's Partners at the Madison Square Theatre on Monday evening that deeply impressed the observer, and combined to make the event in its accompaniments and results the most memorable *premiere* of the present dramatic season. It is a cheering reassurance to the wishful friends of the stage in its best development that this admirable play and noble interpretation found their just reward in the approval and applause of a notably intelligent, appreciative gathering.

Mr. Buchanan found in "Fromont Jeune et Risler Aine" the rich materials out of which his piece is constructed. Daudet's moving story—with its graphic and sharply contrasted characterization, its harrowing pathos and its tragic catastrophe—has offered temptation to more than one dramatizer and adapter, both at home and abroad. But, as in the case of the poor version called Sidonie, produced at the Fifth Avenue ten years ago, all these efforts were futile. Mr. Buchanan, realizing the impossibility of successfully transferring Daudet's tale to the English stage in its original form, has made due allowance for the requirements of the Anglo-Saxon playgoer by following out a judicious and sweeping process of reconstruction. In doing this, it is only fair to say, he has utilised as much as possible of the great French author's work. The highest tribute to the ability with which the adapter has performed his task, is conveyed in the fact that his radical departures from Daudet are effected without break and that those portions of the plot which are his own invention possess a perfect harmony of purpose and spirit.

Nearly all dramatizations are more or less unsatisfactory, since they rarely reach the level of the source. The novelist creates; the scope of his work is bounded only by his individual genius or skill. The dramatizer must needs work with saw and hammer. His mechanical tools are not tipped with the eagle's plume of the creator's pen. Mr. Buchanan, however, has escaped beyond these slavish confines. He has freely progressed into the domain of his own imagination and with his excellent knowledge of stage craft has produced a play that is, so far as the active dramatic element goes, superior to the work on which it is founded.

The fresh perfume of sincerity pervades Partners, and this is one of its greatest charms. The story is elemental in its materials, but it is from the elemental that the strongest structures are erected by the hand of masterful skill. The most effective plays are those that deal with the simplest subjects.

In Partners we have several chapters from the lives of Henry Borgfeldt, a trusting, honest German and his weak wife Claire. Borgfeldt succeeded to a wealthy manufacturing partnership by years of industry and application. His partner is Charles Derwentwater, the husband of Mary, the daughter of the former head of the house. The scene is laid in London, and the play opens in the Borgfeldts' drawing-room, where we are introduced to several other personages including Algernon Bellair, Claire's father, an impecunious "acktaw" of the happily olden school; Mrs. Harkaway, a designing woman of fashion; her husband, an imbecile fop, and Lady Silverdale, a kind-hearted and sensible person. Borgfeldt is unused to polite society, and his bluff goodness doesn't extenuate his solecisms in the eyes of his wife. Moreover, she has begun to succumb to the fascinating influence of the handsome and unscrupulous young partner Charles, who has been making heavy draughts upon the firm to supply his personal requirements and please the shallow vanity of Claire in the matter of presents. Mrs. Harkaway, who formerly had the attentions of Charles herself, speedily discovers the cause of his coldness, and determines to bring grief to the lover and the rival by helping along their amourette. Lady Silverdale is sharper still, for she not only detects the flirtation, but also the impending disaster, and she makes up her mind to stop the one and avert the other if she can. Borgfeldt is suddenly called to Germany on business, and he bids his wife and child good bye.

During the husband's absence the wife, under Mrs. Harkaway's cover, continues to meet Charles, and the little flirtation threatens to become more serious. She is not happy and yet she cannot resist the influence the young man has over her. She struggles between duty and inclination, and while thus hovering on the brink of destruction Charles comes to her in the night and avows his love. She is in his arms and yielding when the voice of her child Gretchen is heard calling her. She hesitates; the little one in her night-dress runs in; the sight of this living pledge of purity and fidelity recalls her to her better self. She thrusts the lover from her, clasps the little barefoot to her heart and the moment of peril is over.

Borgfeldt returns from his mission abroad. He learns at his office from his trusted and confidential clerk, Mr. Parr, that the firm is on the verge of insolvency. Obligations have been incurred by the extravagant Charles which cannot be met. But worse still, he is told by an anonymous letter—written by the delectable Mrs. Harkaway—that his honor has been compromised by Claire, and Mr. Parr gives additional support to the statement. Borgfeldt is about rushing to his home when the thought that the danger of the old house must be averted if possible confronts him He remains to fight the battle against the weapons of dishonored notes and flying "paper" while a greater battle rages in his heart.

Charles, learning of his partner's return, goes to Claire and begs her to elope with him. He presses her with specious argument and tells how he has secured sufficient funds to secure their maintenance. She repulses him scornfully, but Charles clasps her resisting form in his arms, and at this instant Borgfeldt comes upon the scene, believing the wife has betrayed him. He settles with the partner first. The old ship must not sink in the storm—the business must be saved. He (Borgfeldt) will give up his personal property and return to his old position as the humble manager of the concern. This he commands, and Charles, disgraced and humiliated, of course consents. With the wife his course is different. His impulse is to destroy her, but this he controls and casts her from him.

A month elapses. It is Christmas morning. The frosty air without Borgfeldt's humble lodging is merry with the carols of the waits and cheerful with the chimes of peace and good-will; within there is holly on the walls and little Gretchen sits at her father's knee. Lady Silverdale figures as a conspirator. She brings Claire to see her child. The husband meets the wife. He is unforgiving; she has dragged his honor in the mire. But an unopened letter written by the wife to Charles, which Borgfeldt has been too honorable to open, and which he believes is another proof of her shame, happens to have been left by Parr at the lodging. Claire begs him to read it. He does so, and finds that it is a rejection of Charles' love. She is exonerated, and the curtain falls on a pretty picture of husband, wife and child reunited.

The office of the critic is always pleasant when it is permitted him to write of players in words of well-nigh unqualified praise. The performance of Partners affords that rare pleasure, for it was a wonderful exhibition of artistic co-operation and trained achievement. Several members of the cast scored distinct hits—all were successful in giving efficient impersonations.

To Mr. Stoddard first place must be given, although his role, Mr. Parr, is little more than a character sketch, which lends little impulse to the movement of the drama. But his achievement was remarkable in respect to its refined artistic value. There was a world of suggestion in his make-up—in his aged step, his stoop, his constraint of manner even under pressure of great excitement, and his sharp, penetrating eye, we saw the man who has passed a lifetime among his ledgers and accounts; a square, honest, direct, fearless old commercial servant, whose affection lies in the books and papers of "the house," whose regard for the honor of the establishment is as keen as that of a husband's for his wife's good name, and yet whose sympathies and kindliness have not been swallowed up in the adding, subtracting and dividing processes of the counting room. Mr. Stoddard's methods have all the delicacy of the best French school. They found an excellent foil in Salvini's robust style in the third act, where Parr reveals the truth to Borgfeldt. There was a superb and irresistible pathos in his delivery of several of the speeches—a pathos that sunk deep into the spectator's soul. If it were only for this last example of Mr. Stoddard's exquisite art we should have cause to be grateful for Partners. But there are also many other fine features in the representation.

Mr. Salvini's Borgfeldt was a remarkable performance for so young an actor. His make-up was wonderful—there were no traces of his Latin lineaments; in face, dress, speech and manner the honest, rough, but noble German stood before us. There was frank ardor in his love for his wife kindly ingenuousness in his solecisms, magnificence in his anger, grandeur in his judgment of the treacherous partner and the weak wife. Impossible to harbor suspicion, slow to believe evil of the one dearest to his life, but majestic and relentless in the prosecution of his duty—Mr. Salvini gave a type of Teutonic character with wonderful accuracy, supported by immense energy and inspired by a wonderful depth of feeling. At times he somewhat exaggerated the man's effusive geniality and frank disregard for conventionality, and there were moments when he was more noisy than expressive. These slight blemishes will be removed, no doubt, after a few representations. The "values" in acting cannot always be determined exactly at the first.

Mr. Holland gave a delightful picture of the old ex-actor, Algernon Bellair, a relic of the tie-wig, pump-handle school; a grotesque person in peg-top trousers and outlandish swallow-tail, with the absurdities of a system of stiff posing and "elocutionary" speech. There were some dainty touches in Mr. Holland's creation which only those of the theatrical guild can fully appreciate. Mr. Ayling was amusing in the pantomimic part of Mrs. Harkaway's husband, a sort of cousin to Dolly Spanker. Mr. Flockton made the butler Dickinson a terrible exponent of good form.

Miss Burroughs was very natural and sincere as the weak and somewhat wayward wife, displaying a good deal of intensity and dramatic force at the close of the second act and an abundance of acute sensibility throughout. Her dresses were handsome and she looked very lovely in them. Miss Robson was excellent as the sweet sister Alice, her performance developing a charming vein of sympathy and artless tenderness. Mrs. Phillipps, as the good fairy Mrs. Silverdale, typified womanly good sense allied to a bit of worldly philosophy, while Miss Malony acted the minor part of Mary Derwentwater agreeably. Miss Madison had a conventional role, which she treated conventionally, wearing besides some shockingly *bizarre* gowns.

The dearest and cleverest little actress of her age that we have yet seen is Gertie Homan, who played Gretchen. Generally the precocious stage-child is a parrot and a bore. This youngster acted with an amazing appearance of spontaneity, and by her intelligence and naturalness held her own among her accomplished adult companions.

The piece was admirably mounted in respect to scenery. Mr. Marston's drawing room set, seen in the first and second acts, was fine in architectural arrangement and delicacy of coloring.

Partners will run the season out at the Madison Square, and we should not be surprised if its career continued there for at least some part of the next season.

* * *

FIFTH AVENUE THEATRE—RENEE DE MORAY.

Count de Moray	B. R. Graham
Admiral de la Marche	Verner Clarges
Antonio Palmeri	Giles Shine
Claude Burel	Walter C. Kelley
Ernest Drake	E. A. McDowell
Maltar	M. W. Rawley
Renee de Moray	Clara Morris
Cecile de Moray	Lilia Vane
Duchess de San Lucca	Mrs. Charles Watson
Mme. de La Marche	Octavia Allen

A crowded house assembled at the Fifth Avenue on Monday to see Clara Morris in Clinton Stuart's version of D'Ennery's La Martyre, entitled Renee de Moray. The piece does not materially differ from the play recently seen at Madison Square Theatre except that the faithful old soldier-servant of that version is turned into an Indian kitmughar of a very tame sort, and excepting also that the Italian adventurers are not seen in the last act. Such alterations of construction and dialogue as have been made, have had for their object the concentration of interest upon the injured wife and her unjust sufferings, as the sustaining motive. When the interpretation of its principal role by Clara Morris is considered a new light is shed upon the play, and D'Ennery's ideal of martyrdom is pictured forth in a prolonged torture of mental agony. A stroke of the old magic spell of her art, which for want of words we call magnetic, held the audience at times breathless and always in silent eagerness of expectation.

The cast was fair, but not in any sense more than a well-balanced background to the central figure. B. R. Graham as the Count de Moray was refined in method yet devoid of the force admissible in the part. Verner Clarges acted the hard father, Admiral de la Marche, in a way which would have been admirable if the author's intimation of sense of duty had colored the hardness more strongly. Giles Shine played Antonio Palmeri excellently. Walter C. Kelley was earnest as the blackmailer, and M. W. Rawley played the Indian servant. Lilia Vane was satisfactory as Cecile. Mrs. Charles Watson gave a subdued but effective performance of the scheming adventuress, the Duchess of San Lucca. Octavia Allen rendered the matron's part of Madame de la Marche with appropriate touches of feeling. The entr'actes were not more than half-an-hour each. Next week Louis James and Marie Wainright in Virginius.

* * *

DOCKSTADER'S—MONTE CRISTO, JR.

Nortier	Harry Brown
De Villefort	James Sturges
Fernand	Elsie Gerome
Mercedes	Francesca Redding
Mariette	Dorris Studleigh
Danglers	Harry Woodbury
Caderousse	Newton Chisnell
Morel	Frank Hayden
Old Dantes	F. Conway
Edmond Dantes	Corinne

There were many admirers of Little Corinne at Dockstader's on Monday night to see the first American presentation of Monte Cristo, Jr., originally produced at the London Gaiety on March 23, 1886, where it had a long run. In the Gaiety cast were such prominent people as Nellie Farren, Jennie McNulty, Fay Templeton, Billie Barlow, Fred. Leslie and E. J. Lonnen. The authors of the English libretto have never seen fit to publicly reveal their identity, and continue to conceal themselves under the *nom de plume* of "Richard Henry."

The story of the burlesque is supposed to follow Dumas' familiar romance, Count of Monte Cristo. The introduction of ballets, choruses, marches, topical songs and local gags have divested it of all relation to the real subject. Instead of hearing clever and witty dialogue, bristling with pungent speeches and ludicrous situations, we find the libretto tiresome, stupid, and slangy. The music incidental to the performance was composed by Lutz Caryll and Theo Bluthel, and is, at times, tuneful and pleasing.

The part of Edmund Dantes, afterwards Monte Cristo, was assumed by Corinne, who displayed considerable talent as a burlesquer, and made the most of her uninteresting lines. She sang several catchy songs, and gave a number of new dances all of which were loudly applauded. Harry Brown as Nortier and James Sturges as De Villefort were the quaint comedians of the piece. Newton Chisnell was faithful in his portrayal of Carderousse. Elsie Gerome made a favorable impression as Fernand. The Parker and Callahan Brothers introduced some graceful dancing. Charles Fostelle's imitations of a premiere danseuse were particularly funny.

The piece was mounted with elaborate scenery from the brushes of George Dayton and Rene Geraud, which was handicapped in handling by want of stage room. The costumes were numerous and elegant, and displayed to good advantage the many charms of of a bevy of handsome females.

* * *

NIBLO'S GARDEN—DOLORES.

Count de Rysoor	Newton Gotthold
Karloo	John Malone
Duke of Alva	J. H. Fitzpatrick
La Tremouille	W. F. Blandel
Noircarmes	W. H. Wallis
Jonas	Max Figman
Vargas	Edward See
Raffaella	Charlotte Dean
Sarah Matthesson	Rose Allen
Gudule	Annie Dunbar
Joshua Keppenstock	Annie Barrett
Dolores	Eleanor Carey

The production of Dolores at Niblo's Monday night attracted a large audience, and the result was to firmly plant Bolossy Kiralfy on the stage so long identified with his brother Imre. As a drama Dolores is not devoid of interest. It is in Sardou's usual forcible style. The story is Frenchy and suggestive, and perhaps would have palled on the taste of a refined audience but for the breaks and variations caused by two of the prettiest and most gracefully lively ballets seen in the city for years.

The plot hinges on the release from durance, through mistaken identity, of the Count de Rysoor, who was arrested for being absent from home without a military passport. His discharge from custody was caused by the evidence of a soldier, billeted at the Count's house, who testified that coming home slightly intoxicated the night before he made an unnecessary noise, when the Count issued from his wife's bedroom and attacked the witness. Now, Count de Rysoor knowing he had not been home is greatly disturbed by this, and determines to find and kill his wife's lover. He has a stormy interview with the Countess Dolores and tells her of his determination. She to save her lover, Karloo, denounces her husband to the authorities as a conspirator, not knowing that the former is also a member of the same band. The plotters are arrested and condemned to death, when Dolores discovers what she has done, and puts forth every effort to save Karloo. This she finally accomplishes; but meanwhile her husband, to avoid execution, commits suicide, and Karloo, filled with remorse, kills his mistress with the dagger used by the Count, and then jumps into the flames where his companions are being cremated.

The play is not altogether new having been performed before under the original title of La Patrie, but without the brilliant accessories which accompany Dolores. The ballet, which has much to do with the success of the production, is brilliant in color and action. "The Wild Gypsies" is introduced into the first act, and is very characteristic. It served to introduce Franciscine Paris, the premiere, to a New York audience, and she immediately danced herself into public favor. She is a small, baby-faced, raven-haired woman, and she generously shared her triumphs with Bolossy by playfully dragging him to the footlights three times in response to as many calls. Kiralfy's *chef d'oeuvre*, however, is the grand ballet divertissement, "Dresdina," in the fourth act, which was beautifully executed and loudly applauded.

The principal characters in the drama were sustained by Newton Gotthold, as Count de Rysoor; John Malone, who made a very effective and pleasing Karloo, while the faithless Dolores was portrayed by Eleanor Carey with force and intelligence. J. H. Fitzpatrick, W. H. Wallis, Max Figman and Charlotte Dean, also, while having little to do, work conscientiously and with credit. The scenery and costumes are notable for historical accuracy, and the incidental music is pleasing. There are six acts and ten tableaux all of which were favorably received by the audience who waited till almost midnight for the final fall of the curtain.

* * *

Margaret Mather began a week's engagement at the Standard Theatre on Monday night in Romeo and Juliet to a fair house. The repertoire for the week is as follows: Monday evening and Saturday matinee, Romeo and Juliet; Tuesday evening, The Honeymoon; Wednesday evening, As You Like It; Thursday evening, Lady of Lyons; Friday evening, Leah, and Saturday evening, Macbeth. Next week, the first production in New York of A Possible Case takes place.

* * *

The Star Theatre was well-filled on Monday evening when Herrmann, assisted by D'Alvini and Mme. Herrmann, began a week's engagement. The same programme that has been made familiar to New Yorkers was carried out, Herrmann receiving much applause. Next Monday evening James Owen O'Connor, tragedian, makes his first metropolitan appearance. The event is awaited with breathless interest.

* * *

At Tony Pastor's, on Monday night, Frank Bush's Vaudeville company took the place of Tony Pastor's own company, which has gone on tour. The programme included among other features Prof. Abt's illusions, Eddie Leslie, the Wessons and Maggie Cline.

* * *

Tony Denier's pantomime and vaudeville company drew a large audience to the Third Avenue on Monday evening, and received a flattering reception. The specialists are clever, including Marie Gilchrist, the Ashton Brothers, Nellie Parker and Fred Mills. Many improvements have been made in the pantomime since it was last seen here. Next week The White Slave.

* * *

Mr. Mayo and his excellent company appeared on Monday evening at the People's in The Royal Guard, to a good house. The performance was received with marked favor and the star received several calls. Harbor Lights next week.

* * *

The Salsbury Troubadours appeared on the Bowery Monday night for the first time in a number of years at the Windsor. They presented the Humming Bird to a large and delighted house. Nelly McHenry, whose feet and head are both clever, as Sally Stiles; Frank Blair as Joe Brass, John Webster as Honeymoon, Mabel Stuart as Mrs Honeymoon, and Ethel Corlette as Mrs. Fullerlove, are the chief features of the cast. The balance of the company includes L. N. Glover, Felix Haney, T. Watkins, and J. P. Howard. The specialty hit of the evening was made by a young colored man, who very cleverly gave some imitations on a harmonica, and received five or six encores. Next week Mr. Hardie and Miss Von Leer will produce their new piece, On the Frontier, at this house for the first time in New York.

* * *

Erminie's wonderful career is drawing toward its close. Preparations for its successor at the Casino are going on.—The Still Alarm in its second week, is attracting good houses to the Fourteenth Street Theatre.—Pete still attracts large audiences to the Park and is much applauded.—La Tosca continues to gather crowds into the Broadway Theatre.—The Wife still experiences popular favor at the Lyceum.

The Musical Mirror.

The eleventh Thomas Symphony concert, given on Tuesday evening, can hardly rank among the most interesting of the series, at least in the choice of programme. The Schumann overture, scherzo and finale, is a fine and interesting work, and was played with the spirit and finish which we have come to associate, inseparably, with the work of this orchestra. The Beethoven Grand Fugue, Op. 133, for string orchestra, was played here for the first time, and, it may be hoped, for the last—save, peradventure, to an auditory made up of students in thorough-bass. It is long, dry, unmelodic and wearisome to a degree—a mere piece of contrapuntal grammar, written probably as an academy exercise, and quite unfit for the general concert stage. The word fugue—the Latin *fuga*—signifies *flight*, and this was, doubtless, the thought uppermost in the listener's mind during the performance.

Saint Saens' Symphony No. 3 in C minor, which ended the programme, is ingenious in construction, but the quaintess of orchestral device and thematic construction, which gives such a taking quality to some of the composer's minor works, seems to run dry in a work *de longue haleine*. The symphony, as a whole, lacks melodic richness and orchestral breadth and color.

* * *

The Eleventh Young People's matinee at Steinway's on Saturday last was announced in the bill with some emphasis as a "popular programme" It very fully deserved the title. Varying from his recent practice of serving up to his (hypothetical) youthful guests a feast of very strong musical meat, Mr. Thomas offered a light and diversified bill of shorter and highly pleasing selections, any one of which would be level to a fairly-trained musical comprehension, while none approximated the tawdry or the cheap.

Tschaikowki's Marche Slave illustrates the tendency of the modern Sclavonic school to dress up a comparatively simple theme, usually a peculiarly national one, with a wealth of orchestral device in which the national spirit finds expression in sharp, pungent, spicy and even noisy effects and coloring—like a dish of caviar or Russian pickle—good for a snack, but altogether too aromatic for a whole course or a full meal.

The Rienzi overture was superb, as always—a sort of handy compend or Wagner-made-easy for the listener who would get the spirit of the composer without the tedium or the disappointments of the whole opera. Schubert's Divertissement a la Hongroise gains by repeated hearing. The variations are so cunningly varied and the instrumental coloring so deftly applied on the original background of theme as to charm away any prejudice against the school of variations as a whole.

Mrs. M. Beardsley played Liszt's well known fantasia on Hungarian airs rather visibly than audibly. Her shapely white arms, like some other white arms we wot of, twined and wreathed over the keys in a dazzling but de

captive *fata Morgana* of grace which left the listener ready to swear she was playing delightfully though unable to confirm the judgment by auricular evidence. Mrs. Beardsley performs charmingly, no doubt, with an orchestra accompanying her *pianissimo*.

The warmth, grace and fine local color of Goldmark's Laendliche Hochzeit have been amply praised in these columns, and Liszt's Rhapsody No. 2 is always welcome. The two solos—Mr. Cheshire's for the harp, and M Bours for the oboe—are not artistically very lofty works, but they please the young folk.

* * *

The one-time National Opera company, enfranchised of its Locke, appears in the light of a sort of musical free-fight or artistic picnic. It none the less deserves credit for the pluck with which it struggles, as a democracy, to make head against that disaster which it incurred under its despotic form.

The representation at the Academy on Monday night of Rubenstein's Nero was at all points respectable, and in some regards yet more meritorious. In the one vital matter of the title-role it was vastly superior to the production of last season. Eloi Sylva, the new representative of the role, is emphatically a *tenore robustissimo*, of stalwart and imposing stature and feature, and blest with a voice of tremendous volume and carrying quality if of deficient sweetness, range and capacity for delicate shading or expression. Like most of his class of vocalists he sings best at stress, in agitated forte or fortissimo passages. For cantabile work he has little fitness.

Sophia Traubman as Chrysa does not so well replace Emma Juch. Her voice is sweet and fresh, but likely to get shrill when forced, and she sings with fair correctness and an absolute absence of anything like dramatic expression, either in voice or action. Clara Poole, too, though not a strong singer, is a great improvement as Epicharis on the former unsatisfactory representative, and the same is true in a still stronger sense of Charlotte Walker in the role of the Empress Poppæa. William Ludwig, as already pointed out in these columns, makes an excellent Vindex. The rest of the cast call for no special mention. The orchestra, under the baton of Mr. Henrichs, does acceptable work, though it occasionally lacks drill and smoothness, and shows a tendency to run to brass and kettle-drums. The chorus is a trifle weak and unsteady.

* * *

Goldmark's Queen of Sheba is emphatically a second-rate work, with a good deal of instrumental color, and a flickering prettiness of melody here and there, but lacking in grandeur or continuity of thought or theme, and breadth or fire of composition. It can be made popular only by exceptional merit in the execution and spectacular splendor in the the setting. It got neither on Tuesday evening, and the result was a very ragged and tedious performance. Ludwig made a kingly and impressive Solomon. Charles Bassett sings with grace and feeling, and a sweet, if rather throaty high tenor. Among the causes which have combined to the harm of the company Bertha Pierson has presumably weighed very heavily. A less prepossessing stage presence, a colder and more tuneless voice and a more desperately unpleasant method, it might be hard to imagine. Her Sulamith casts discredit on the famous lyric of ancient writ. Clara Poole shows a regal presence as the Queen of Sheba, but her rather light mezzo-soprano has hardly breadth and warmth enough to relieve the dryness of her share of the score. Armand Fabin sang the famous bit of vocalization in the second act with neatness and grace.

The ensemble was ragged, and the unaccompanied sextet at the end of the first act was sung with a liberal individuality which moved that same wicked way aforementioned to call it a musical Declaration of Independence

Mr. Florence's View of the Case.

"Yes," said W. J. Florence to a reporter the other day. "I am a member of the American Dramatic Fund Association, and I have read the articles that have appeared in THE MIRROR. What is my stand in the matter? I went into that organization as a man would go into life insurance. We were all young actors when we started the organization some thirty-five years ago, and we intended making provision for our old age. It was agreed that after we had reached the age of sixty—and I am only a few years from it—we were to receive so much. What right has anybody, or any organization, to say that we shall not do as we please with these moneys, and who shall tell me, for instance, what I shall do with my individual share of it?

"As for the accumulation of the money, the public was not asked to contribute, and the money was raised by the efforts of members. On what ground should the money that we have gotten together to provide for ourselves in our old age be distributed to Tom, Dick and Harry? I feel strongly on the subject, and I think the time has come when interference should be protested against."

Mr. Florence neglects to say what he thinks of the money that was contributed to the Dramatic Fund by the public, or on what ground he defines the sick and destitute beneficiaries of the Actors' Fund as Tom, Dick and Harry.

Osmond Tearle and wife, with a party of sixteen gentlemen and ladies who have been engaged to support him through the English provinces next season, in the legitimate, will sail on the steamship *Buffalo*, of the Wilson line, on May 16.

The Giddy Gusher.

That immortal stage-manager, Vincent Crummles, introduced the idea of writing a play round a useful article, that obtains so largely to-day. "My boy," said he to Nicholas Nickleby, "a drama must be constructed—to display a pump and real water—I have the pump already in the company." And so they went to work and starred the pump, very much as they do in Lawrence Barrett's company to-day.

* * *

From that hour to this some realistic detail is the central point of many plays from which all the rest of it diverges. Mr. Crummles' pump and water still run—the pump is among the players and the water in the play.

There are a lot of dramas that I like the third act of. Among 'em The Still Alarm; but artists will grow tired of their parts. The two capable performers of The Still Alarm, who play the characters of Bucephalus and Pegasus, are certainly losing interest by repetitions of their work. I saw them on the night of the first performance in New York. The precision and accuracy of the important business in their parts made a deep impression. I looked at their portraits on the posters the other day and it renewed my admiration. Those champing chargers heading right at me off a board fence struck my horse-loving heart. But The Still Alarm as I saw it this week, only strengthens the conviction that Crummle's method was all wrong. Something more is wanted in a play than a realistic detail in a third act, and managers will live to learn that an evening made up of third acts will be necessary to draw a tired public.

* * *

"Wake me up when Kirby dies," was the order years ago, when patrons folded their arms in theatres to sleep out the acts of a tragedy or melodrama. It will soon be customary to send ushers down the aisles between the snorers to announce, "The tank is now exposed," "The engine is about to come on," "Wake up and see Garrison on a real horse," "Miss Adelgiza is about to fall into actual water and stay under till rescued."

* * *

Pegasus and Bucephalus ate their sugar in a natural, easy way, but they did not show the least ambition to reach the fire; they did not jump into position with alacrity—the blamed harness would not fall—the tackle overhead would not work, and altogether the stars made a mess of it. I recommend Mr. Lacy to try a pair of elastic suspensory garters instead of the refractory tackle that is worked in some mysterious way through two holes in the ceiling. And make his play all third acts. First Act: Wash and clean the engine. Second Act: Groom and bed down the horses. Third Act: Alarm of fire and exit. Fourth Act: House on fire, sensational arrival of the engines and stars, real water, ladders, escapes and the other accessories of a conflagration, together with the thrilling breaking of real glass windows—ever so many of 'em. It touched me deeply when he tackled some real glass and stormed a bona fide window with a chair. It's a grand break like that that discounts the art of acting, and shows us the strings of our hearts can be played on by the glazier and the plumber as skilfully as by a Salvini or a Morris.

* * *

One of the loveliest criticisms of Mr. Lacy as an actor, I heard on a Sixth avenue car after Monday's performance from two girls next me.

First girl: "When he began to fence with those short cutlasses it was beautiful."

Second girl: "He takes his part real well. I don't believe there's another fireman could do it so good."

First girl: "If you see Tommy Head, of Fourteenth street, take his machine out to a fire, you'd never do no more good. I wish he'd play Jack Manly for a night—he'd beat Lacy to nothing."

Now as sure as I'm born those girls consider Lacy a fireman giving a stage exhibition of his powers, not an actor playing a fireman. This goes to prove what an artist he is.

* * *

Speaking of the trained horses of the Fire Department, a gentleman was relating an incident the other night which I thought very pathetic.

He called at some friend's house and his hostess told of her husband's downheartedness about a mare belonging to the engine company of which he was captain. And the fire-lad acknowledged that since Kate, his pet mare, fell ill he could not eat or sleep, together the men went round to the engine house, and my friend described how tenderly and pitifully the captain bent over the dying animal; how Kate's great, loving eyes followed him; how she turned her poor, suffering body to get her head against his shoulder, and how, after making her as comfortable as he could, the anxious master tried to talk of some business.

Suddenly the gong struck an alarm of fire, the fine healthy horses sprang from their stalls to their places. Kate lifted her head as if counting the strokes; the wistful look of anxiety and obedience flushed in her dim eyes. She made a supreme effort and staggered to her knees, and an almost human cry escaped her as she felt her inability to take her old-time place in the harness.

The other horses stamped, the place was all excitement. Again the gong sounded. With a last struggle Kate gained her feet, swayed back and forth, stretched her poor head in the direction of the summons, and with her glazed eyes looked the obedience she could not act, staggered half round and fell dead, while the Captain and every man who beheld the sad scene burst into tears.

I hope Kate had Christian burial She deserved it more than many who have the services of priest and choir and are laid away under tons of marble, leaving mourning women to boom the piece of crepe and black bombazine.

* * *

Mrs. Ella Wheeler Wilcox has a little flat in which a reception of a dozen would breed a suffocation.

I told her she couldn't swing a cat by the tail in it, and she said, "she didn't want to." But wait awhile, she may strike a pussy she'll desire to swing (I remember with regret an old cat I had splendid opportunities to dust the ceiling with down in a big parlor on Second avenue and didn't do it, it's the one neglected chance of my life).

Well, as I set out to say, Mrs. Wilcox has a flat big enough to hold her enemies but wholly inadequate to contain her friends. So last Monday night when she desired to bring some of them together she took a section of the quiet, roomy Westminster Hotel and had a regular jam She really had a very charming reception, The Gusher stood 'round on one leg like a hen on a fence, heard some of the recitations and music that plentifully sprinkled the evening, and then paddled off to the happiness of sitting down without store-clothes on.

* * *

There's no festivity in the world like a reception attended by a single guest, where the hostess wears a flannel wrapper. But Mrs. Wilcox had the accepted society version of happiness, a crowd of finely dressed people who seemed to be playing that old game I used to as a child, where we all marched and countermarched chanting: "Little Maria, how do you do? how do you do? How's your mother? and how are you? how are you? Glad to see you looking so well, Choose your partner and ring the bell." Then we picked out somebody, knelt on a box, kissed the chosen one, rang a bell and resumed the march. Very nice, but rather monotonous, (and as we grow up we don't ring the bell when we kiss the chosen one).

* * *

Mrs. Wilcox had an army of well-known literary people, and she brought forth some new and pleasant things to amuse them beside the game of "Little Maria."

She took particular pleasure in the success of a gifted and pretty girl named Blanche Bidwill, who recited a poem of Mrs. Reese's called "A Death Potion"

Miss Bidwill is from Meriden, Connecticut. The young girl has a fine voice, great intelligence, and made a great hit. It was her first appearance in New York circles, and she bids fair to realize all her friend, Ella Wheeler Wilcox, predicts and hopes for her, which is saying a great deal, for that poetical heart has a world of loving kindness in it for friends.

* * *

Joseph Haworth electrified the assemblage by a remarkable recitation, a description of a race that occurs in the first act of the play in which he is about to star. I honestly believe he could paralyze a party with a chapter from Genesis or a quotation from Deuteronomy. This race-speech is a really good vehicle for his marvelous voice and descriptive ability, however, and he made a sensation with it.

In fact the Wilcox reception had many novelties beside the regulation good clothes, flowers, pie and things that go to make up society.

When I was taken away I was told that I had really behaved well and horrified no one. It must have been exceptionally nice, because it didn't occasion any misconduct on the part of

THE GIDDY GUSHER.

The New York Mirror Annual and Directory of the American Theatrical Profession is now on sale at the office of publication for $1 a copy. Or it will be mailed to any address in the United States and Canada for $1 10. Remit by cheque, postal note, P. O. order, registered letter or express money order.

Professional Doings.

—Emily Soldene closes her season at Trenton, N. J., next Saturday.

—James A Herne will close his Hearts of Oak season the latter part of this month.

—Thomas G. Leach has taken the management of the Academy of Music, Petersburg, Va.

—The Standard Theatre in Frankford, a suburb of Philadelphia, is fast coming into prominence with the profession.

—J. S. Murphy, under the management of J. W. Carroll, has had a very successful season, and is ready to book time for next.

—The Light on the Point is now under the sole management of W. H. McGlven, who is organizing a new company to represent it.

—Edward Hubbard, of The Little Tycoon company, and Pauline Henderson, of Wilbur's Opera company, were married at Springfield, Mass., last week.

—Rev. Robert Nourse, of Washington, D. C., announces that he is preparing lectures, and will soon deliver them, on Dr. Jekyll and Mr. Hyde. What next?

—Walter Wyman has finished two new plays—one a farce comedy and the other a comedy—which he desires to bring to the notice of professionals wanting such pieces.

—McCaull's Opera company will play a Summer season at Washington opening on May 7 at Albaugh's. Johan G. De Bang will rehearse the company.

—Edwin Booth and Lawrence Barrett will close season on May 19 at the Amphion Academy, Williamsburg. The company is playing this week at Denver, Col.

—Billy Emerson, probably the most artistic delineator of Ethiopian character on the stage, joined McNish, Johnson and Slavin's Minstrels at Memphis, Tenn., on the 29th ult.

—The Cairo (Ill.) Opera House will be sold at public auction on the 15th inst. to satisfy a mortgage of $22 000. The building originally cost $40,000, and is said to be finely equipped.

—Sydney Chidley states that some person unknown to him has been applying to architects and managers for contracts for scene painting in his name. Mr. Chidley has never had any agent or authorized any one to apply for business for him.

—The Musin Concert co. have been appearing on the Colorado circuit. Since October the organization has given one hundred and forty concerts. Next season it will continue to tour this country, and in March will sail for Australia. The company is under R. E. Johnston's management.

—Owing to the resignation of the stage manager of Bandmann's company, Henry J. Linton manages the stage for Dr. Jekyll and Mr. Hyde at the Amphion, Brooklyn, and the Academy, this city, assuming also the part of Inspector Newcome, which he will continue to play. Mr. Linton came to this country with Wilson Barrett last season.

—The Spring season of the Ada Gilman company opened at Alberton, Pa., on Monday. Included in the organization are Ethel Barrington, Julia Porter, May Ladlow, I. C. Routledge, P. F. Backus, William Magee, James McHugh and Charles Davenport. The managers are Messrs. Painter and Beattie, of Philadelphia. John C. Greig attends to the advance work.

—Burt Shepard, of Dockstader, Shepard and Gran's Minstrels, came to town after the performance of the company at Meriden, Conn., on Saturday night with an enthusiastic story of the financial and artistic success of the company. The organization played at Meriden to $150 more than the minstrel company which preceded it by one night, and that is held to be one of the strongest on the road.

—Prof George Bartholomew and his Equine Paradox close their tour at New Orleans on April 14. Bartholomew will then go to Independence, Missouri, to his farm, and there devote the Summer months to enlarging the scheme to twenty-four horses, rearranging the programme and adding numerous new features, among them the playing of "Home, Sweet Home" and "The Last Rose of Summer" on Swiss bells by eight horses. The present car will hereafter be devoted entirely to the horses, and a new palace car is now being built for the Professor, manager, musicians and baggage, at a cost of over $6 000. Manager John D. Mishler, who made the Paradox an extraordinary success, will again take charge. Their tour will commence in June next, and embrace the principal American cities. The Paradox is to go to the Paris Exposition in 1889.

Ladies who value a refined complexion must use Pozzoni's Powder—it produces a soft and beautiful skin.—*Com.*

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12
The Greatest of All Comic Opera Successes,
ERMINIE.
Received with roars of laughter.
BUT ONE VERDICT:
"It is the brightest, merriest and most enjoyable comic opera ever presented."
New Costumes, Appointments and Effects.

WINDSOR THEATRE. Bowery near Canal Street.
FRANK B. MURTHA, - - Sole Proprietor
One week only.
SALSBURY'S TROUBADOURS
in
THE HUMMING BIRD.
Matinees Wednesdays and Saturdays.

14TH STREET THEATRE. Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
Matinees Wednesday and Saturday.
THE STILL ALARM,
By Joseph Arthur.
HARRY LACY as JACK MANLEY.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1, $1.50.

STAR THEATRE.
WEEK OF APRIL 9. O'CONNOR.
Monday, Tuesday..... HAMLET
Wednesday, Thursday.... PHIDIAS and SHYLOCK
Friday..... RICHELIEU
Saturday Matinee..... PHIDIAS and SHYLOCK
Saturday Night..... OTHELLO
O'CONNOR is possessed of undoubted ability.—Daily Standard, London, England, Sept. 20, 1875.
O'CONNOR is likely to create the sensation of the season.—Evening Sun, New York City, Feb. 20, 1888.
PRICES AS USUAL.

LYCEUM THEATRE, 4th Ave. and 23d St. 8:15
DANIEL FROHMAN, - - - - Manager
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
SIXTH MONTH.
Evenings at 8:15. Matinee Saturday.

HARRIGAN'S PARK THEATRE.
MR. EDWARD HARRIGAN, - - - Proprietor
M. W. HANLEY, - - - - - Manager
EDWARD HARRIGAN'S
Domestic Drama of the South, entitled
PETE.
Dave Braham and his Popular Orchestra.
Matinees Wednesday and Saturday.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
MINNIE PALMER in MY SWEETHEART.
Sunday evening—PROF CROMWELL.
Next week—THATCHER PRIMROSE and WEST.

TONY PASTOR'S THEATRE. 14th street.
Another Splendid New Combination.
FRANK BUSH'S OWN COMPANY.
The greatest of all comedians, Frank Bush.
EICHLERETTE'S ACTING MONKEYS
Herr Grais The Jeromes.
Maggie Cline. Homer and Lingard.

FIFTH AVENUE THEATRE.
Proprietor and Manager, - Mr. John Stetson
Every Evening. Wednesday and Saturday Matinees.
TWO WEEKS ONLY.
CLARA MORRIS,
in her latest and greatest success,
RENEE DE MORAY.

BROADWAY THEATRE.
Broadway, 41st street and 7th avenue.
Manager, - - Mr. FRANK W. SANGER
HANDSOMEST AND SAFEST THEATRE IN THE WORLD.
Every Evening at 8 and Saturday Matinee at 2.
FANNY DAVENPORT
In Victorien Sardou's Masterpiece,
LA TOSCA.
Next Sunday Evening, April 8, SIGNOR CAMPANINI and his OPERATIC COMPANY.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
Robert Buchanan's five-act Comedy-Drama entitled
PARTNERS.
The success of the year at the London Haymarket.

H. R. JACOBS' THIRD AVENUE THEATRE.
Cor 31st Street and Third Avenue.
Indisputably the Popular House of New York.
Reserved Seats 25c. to $1. Seating Capacity 2400.
Matinees Monday, Wednesday, and Saturday.
This week—TONY DENIER COMPANY.
April 9—THE WHITE SLAVE.

BROOKLYN THEATRES.

F. F. PROCTOR'S THEATRE.
Cor South 4th and Driggs Sts., Brooklyn, E. D.
Matinees Tuesday, Wednesday, Friday and Saturday.
April 2—MICHAEL STROGOFF.
30 cents | Reserved Seats | 50 cents.

F. F. PROCTOR'S CRITERION THEATRE.
Fulton and Grand Avenues, Brooklyn, E. D.
Matinees Monday, Wednesday and Saturday.
50 cents | Reserved Seats, | 75 cents.
April 9—THE LITTLE NUGGET.

Address F. F. PROCTOR, Proprietor and Manager.
Main office, Albany, N. Y

ZACK. L. EVANS. Stage Manager and Character.
With John Dillon Permanent address, Sheber & Carqueville Printing House, 56 Wabash ave., Chicago.

ALFA PERRY.
H. D. BYERS.
Third season with Joseph Murphy, season 1887-8.

ALICE BUTLER,
As Evangeline in Rice's beautiful Evangeline.
Address MIRROR.

BOSTON COMEDY CO., H. Price Webber, manager. Twelfth season. Organized May 24, 1874. Permanent address, Augusta, Me., or 982 Washington street, Boston, Mass.

DAISY RAMSDEN. Soubrette.
At Liberty for Season 1888-89
Address MIRROR.

ERNEST BARTRAM. Comedian.
At Liberty for next season.
Address A Night Off Co., En route.

EDGAR S. HALSTEAD. Comedian. With Keep It Dark, season 1887 88.
Address MIRROR.

EDWIN STRATHMORE.
Address N Y. MIRROR, New York.

ETHEL BARRINGTON
Address MIRROR.

FANNY DENHAM ROUSE. Late of the Lights o' London Co. At Liberty.
Address 315 West 19th street.

KATE SINGLETON. First Old Woman and Character Actress At Liberty.
Address 311 E 65th street, N. Y., or MIRROR.

LILLIE LAROSE Leading Soprano and Soubrette.
F. J. BINKHOURST, Baritone and Light Comedy, With Fisher's Cold Day Co. At Liberty after March 31 for comic opera or musical comedy.
Address MIRROR.

MARIE HILFORDE.
Leading Lady. Disengaged.
Address Agents or MIRROR.

MR. JAMES L. CARHART.
First Old Men.
Address 21 W. 31st St., or Simmonds & Brown.

MR. CORNELIUS MATHEWS.
Dramatic Author.
Address MIRROR.

MISS FLAVIA COLIE. En Route.
Under the direction of R. A. Dumary.

MISS STELLA REES.
Open for engagement Season 1888-89.
Address Simmond & Brown, 1:66 Broadway.

MARIE CARLYLE. Ingenues and Soubrettes.
Disengaged.
Address MIRROR.

MISS EARLE REMINGTON. Comedienne. With Charles A. Gardner's Karl Co, 1887-88, introducing her original topical song, "I Don't Know How Long it Will Last."
See Mirror Directory for address.

OSCAR EAGLE.
Short Season with McKee Rankin's Danites.

PROF. LA DARE. Stage Dancing, Grouping, Posing, Minuet, etc., taught
No. 44 West 14th street, New York.

ROBERT EDESON Juvenile.
At liberty for next season.
Address Simmonds and Brown.

STEVE MALEY. Character Irish Comedian. Season 1887 88, Muldoon's Picnic. Thos. M. Murray as Muldoon; Steve Maley as Mulcahy. Under the management of Humphrey and Crossly. Address MIRROR.

TAYLOR CARROLL.
Leading Business, Mattie Vickers' Co.
Address Actors' Fund, New York.

THOS. E GARRICK. Leading and Heavy Business. Six seasons with Fred. Warde. At liberty April 9. Address en route, or 624 Locust street, St. Louis.

W. H. MACK, JR.
Comedian.
Address 222 West 13th St.

WILLIAM YERANCE. Heavy and Character Actor. At Liberty. Late Leading business with Charlotte Thompson.
Postal Address, 238 William street, New York.

WILBY FRAMPTON. Actor and Dramatist. Experienced in Shakespearean and legitimate leads. Heavies, superior Old Men and Character. At liberty for jobbing in city or good permanent engagement.
Address 306 West 31st street, New York.

TELLULA EVANS
PRIMA DONNA SOPRANO.
Carleton Opera Company.
Address care MIRROR.

BIDS FOR LEASE OF
San Antonio Opera House.
Sealed proposals will be received until April 10 next for lease of the San Antonio Opera House,
FOR ONE OR TWO YEARS,
commencing July 1, 1888. Address
THOS. J. DEVINE,
President San Antonio Club and Opera House Co.

BATONS GRIMES.
(GREASE PAINTS.)
Maison Dorin, 27 Rue Grenier, St Lazare, Paris.
Fards, Rouges and Blanc, pour Ville et Theatre.
An Improved Article, agreeably perfumed and harmless.
GAIETY THEATRE, April 1, 1889.
I made a trial of Dorin's Stick Paints you had the kindness to send me for sample and I hasten to express you my entire satisfaction By popularizing this article you will do a good service to the artists who suffer so much from the pernicious matters which form the element of the paints used until now.
ALEXANDRE (Baritone).
Wholesale Agents, 56-58 Murray St.

PROVINCIAL.

BOSTON.

Easter is here, and the most devout portion of Boston playgoers, set free from the restraints of Lent, are crowding to fill up the vacant seats in our theatres. The week begins with one of the most disagreeable days of the season. A storm, half snow, half rain, with a raw, bone-searching air, makes home particularly attractive; but, notwithstanding, the opening night of the week saw excellent audiences at most of the houses.

Thatcher Primrose and West's Minstrels are at the Boston with a new programme, a prominent feature of which is The Black Secret, a burlesque of The Dark Secret. This organization always draws full houses here.

The "great tank play," as The Dark Secret, as popularly known, has proved a success at the Globe, and the enthusiasm which the aquatic scenes call out is almost laughable. The piece attracts curiously-mixed audiences, in which the boating "sport" is sometimes a little too prominent. The tank will be drawn off Saturday night, and the stage be dried up for the legitimate once more.

Modjeska is doing a splendid business at the Hollis Street, and there is a general regret that her engagement does not last another week. Monday evening she appeared as Camille. The programme for the rest of the week is as follows: Tuesday evening, Cymbeline; Wednesday evening, Measure for Measure; Thursday matinee, Twelfth Night; Thursday evening, Mary Stuart; Friday evening, Much Ado About Nothing; Saturday matinee and evening, Romeo and Juliet.

Gillette's Held by the Enemy co. opened at the Park Monday night to a good house. The piece has been reconstructed, and is now more effective than ever.

The Bells of Haslemere is on its last week but one at the Museum, the closing performance being announced for April 14. There has been a good deal of talk about the probable changes to be made in the company next season—and this much seems to be definitely settled: Annie Clarke, George Wilson and C. W. Davenport will remain, while it is barely possible that John Gilbert will be added to the company. Miss Evesson will retire, and Viola Allen will take the place of leading lady. The retirement of Mr. Seymour has already been announced. Alfred Hudson, one of the most conscientious men in the profession, will go at the same time. Henry M. Pitt will take Mr. Seymour's place as acting and stage manager.

At the Howard, the Lovenbergs and Bobby Gaylor specialty co. is the current week's attraction.

Charles T. Ellis is giving a capital entertainment in Casper the Yodler, this week, at the Grand Opera House.

Items: Manager Keith, of the Bijou, will open the new annex to the house April 23. He proposes to give a series of light operas with a good co.—Mary Louise Aigen is organizing a co. in this city for the New England and provincial circuit.—Robson and Crane will bring The Henrietta to the Hollis Street April 16.—The Woman's Press benefit performance on Tuesday at the Hollis Street included, among the volunteers beside the Modjeska co., Annie Clarke and Barron and Burrows, of the Museum, members of the Held by the Enemy co., including Mr. Gillette, the Thatcher, Primrose and West Minstrels, Helen Potter, Jennie McGarry, and members of other cos. now playing in the city.

PHILADELPHIA.

Considering that we have just passed through Holy Week, the attendance at the theatres has been very large. In fact some of the houses have been crowded nightly. At the Chestnut Street Theatre Robson and Crane appeared in The Henrietta and played to excellent business. It would be folly to speak of the merits of either the play or the performance, so I will only express my entire satisfaction with both. It is true that the play received some adverse criticism, but most of it was undeserved. There may be some slight faults of construction, but the play shows so much merit in the same direction, and is so thoroughly humorous and enjoyable, that it seems folly to complain that it is not perfect. We will probably have to wait a long while for anything better or even as good. The Henrietta remains another week and will be followed 9 by the Casino co. in Madelon.

Henry E. Dixey in Adonis was the attraction at the Chestnut Street Opera House. Judging from one visit I should think the business was rather light. The new features introduced were pleasing and were well received; in fact, redemands were frequent. This week Janauschek's farewell appearance is announced; J. K. Emmet 9.

The Walnut Street Theatre was crowded all the week, Verona Jarbeau having been the attraction. Her play, Starlight, is about as bad as it could be. I may have seen worse plays, but if so, I have fortunately forgotten them. Miss Jarbeau is an ambitious and spirited little woman, who certainly tries to be entertaining, but possibly attempts too much. She certainly lacks voice, but endeavors to make amends for that defect by vivacity and "chic," but in this she lacks spontaneity and naturalness. She had good support. Mr. Rising sang much better than when I last heard him, and Richard F. Carroll was at times genuinely funny, especially in pantomime. The most pleasing feature of the performance was the dancing of Hattie Harvey. Starlight does not deserve to be called a play, and the absence of plot and the introduction of specialties brought the performance to the nature and the level of a poor variety show. This week and next the Duff Opera co. in Dorothy.

At the Arch Street Theatre Messrs. Wills and Henshaw and May Ten Broeck appeared in Two Old Cronies. The play is not of the kind that calls for criticism, so all that I need say is that it is not equal to many of its class, but is amusing and in its way entertaining. It was well received and did satisfactory business. This week Charles Gaylor's Lights and Shadows; Hoyt's Tin Soldier 9.

Newton Beers in Lost in London drew large houses at the National Theatre. The play was well put upon the stage and well rendered. This week James H. Wallick in The Bandit King. Dan'l Sully in Daddy Nolan 9.

At Forepaugh's Theatre A Wife's Honor was presented by a very capable co. and secured good business. This week, James A. Herne in Hearts of Oak; Harry Webber in Nip and Tuck 9.

Peck's Bad Boy played to fair business at the Lyceum Theatre. This week Florence J. Bindley in Dot; or, The Avenger's Oath. Tony Denier's Humpty Dumpty 9.

Henry C. Chanfrau in Kit played to good business at the Continental Theatre. This week, On the Rio Grande; The Silver King 9.

At Carncross' Opera House both the performance and attendance were good.

Items: Manager W. J. Gilmore has secured the South Broad Street Theatre for a short season, and will present there some of the attractions booked to appear at the late Central. He opens the house this week with Tony Pastor's co.—The new Grand Opera House, under the management of Thomas F. Kelly, opens 9 with the National Opera co. in repertoire. On the opening night Tannhauser will be given.—It has been announced that Forepaugh and Connelly will fix the price of admission to the Casino during the coming Summer at ten cents. The Casino adjoins the new Grand Opera House, and as these gentlemen have secured an excellent co., for the presentation of light opera, it is probable that the air will be filled with music.—The work of clearing away the debris at the Central preparatory to rebuilding has already begun.

CHICAGO.

A Run of Luck, the latest sporting drama, had a capital week at McVicker's. It has many features of interest, not the least of which are the pack of foxhounds and the race-horses. The co. is strong, and more than adequate to the requirements of the play. Blanche Thorne and Frank Lamb were especially good. The piece is sure of a prosperous run. The same bill this week.

Frank Daniels in Little Puck made a hit at Hooley's and the houses have been large. Daniels is genuinely funny, and an excellent co. help to make the piece "go" with spirit from first to last. This week Rosina Vokes Comedy co. in A Game of Cards, Circus Rider and Pantomime Rehearsal. The engagement is for two weeks.

John A. Mackay in Pop found poor encouragement to retain the old worn-out farce as his sole attraction. He is not a comedian who can draw exclusively on his own merit. The McCaull Opera co. begins its regular Spring season at the Opera House this week reviving The Begum. Next week Boccaccio.

Edwin Thorne in Ticket-of-Leave-Man has fair patronage at the Columbia. His co. is good, and the familiar play met with a good reception. This week the Conried German Star co., in a selection of the legitimate German drama. Heinrich Conried assumed the leading parts, Herr Barnay having decided not to come.

A Tin Soldier found favor in the eyes of many people at the Grand, but it is beginning to get rather passé here. This week Emma Abbott Opera co. Robert Mantell in Monbars 8.

Lizzie Evans in Fogg's Ferry made a hit at the People's, and is becoming a popular favorite very fast. This week, Gus Williams.

Jennie Yeamans gave a pleasing entertainment at the Haymarket in her new piece, Our Jennie, but this clever little actress should not ignore the advantages to be found in a good co. This week, Louis James and Marie Wainwright in a repertoire. Frankie Kemble in Sybil 8.

Barry and Fay, Irish comedians, had a prosperous week at the Academy. This week, J. J. Sullivan in The Black Thorn.

Phosa McAllister is at the Windsor this week in Taken from Life. Lizzie Evans 8.

Items: Helen Mowatt, who is said to have a well-established reputation in the East, is underlined to appear at the Academy of Music in a play written by herself called A False Step.—Manager Hooley has booked Little Puck, with Daniels, for four engagements at his theatre, extending over two seasons.—The Mirror Annual has been received here, and is credited with being the most complete and admirably arranged work of the sort ever seen.—Manager McVicker contemplates putting in a stock co. for a Summer season at his house. A strong co. is now being engaged.—Burr Robins is getting his theatre and Summer garden in shape very fast, and it will be opened soon for a season of light opera. The place was formerly Grenier's Garden.—Will McConnell, well known as a manager of combinations and a capital companion, is going to return to the stage again. He will be at the Criterion this week in the old Madison Square success, The Rajah.

SAN FRANCISCO.

MARCH 27.

The Booth-Barrett season has ended at the Baldwin. Last year the Booth four weeks' season with ten plays returned $68,000. This year the Booth-Barrett term of three weeks and six plays brought the handsome sum of $69,000. Of the twenty-one nights, Julius Cæsar was seen eight times, Hamlet three, Othello four, Lear one, Merchant of Venice four, and Macbeth one. Physically Booth is not Macbeth, but he makes me dislike him so thoroughly that it must be a stroke of genius. Sheridan was my ideal Lear, and I went reluctantly to Booth's, fully determined that nothing he could do would efface my dead Lear and muss my memory. I struggled, fought mysel , and clung to the dead until the last act, when I saw the dying Lear through my tears, and Booth is the Lear that lives after him.

The Baldwin was sought last night by a lot of appreciative people to welcome a favorite in Annie Pixley, who presented The Deacon's Daughter, which young lady is seen for the first time in San Francisco. The performance went in better form than the average first-night. Miss Pixley is a howling favorite here, and set all parts of the house wild with delight over her infectious laughter and jolly magnetic presence. The co. is fairly good only. Mrs. Brown Potter is the next attraction.

Agnes Robertson has been received at the Bush Street Theatre with studied kindness. People have gone there to see and admire a womanly woman, who is outraged by the fellow she made a man, and not to hear her play. My Geraldine is likely the poorest thing Bartley Campbell ever did, but the life of Mary Carroll is told by Agnes Robertson, a sweet, handsome, faultless woman, and a clever actress. The Paymaster this week, with Hart and Hallen's specialty co. underlined. The Paymaster is by Duncan Bradley Harrison.

The Field of Honor was presented last night at the Alcazar, where profit is so well indicated by the average audience that all I need say is that the house was as well filled as usual, and this tells the whole familiar and desirable story. Next week Hoyt and Thomas Christen Hoyt's new play, the Midnight Bell, at the Alcazar.

A Run of Luck received its first San Francisco production last night at the California Theatre. Lewis Morrison should revise or augment his co., although he heads it well. Frank Carlyle is a handsome fellow, receiving bushels of notes from foolish females, and this may make him a profitable adjunct of the co., but he lacks the grace and magnetism of a leading actor. Annie Mayor is clever, but dresses poorly and is not beautiful. Edwin Stevens gets all the comedy out of his parts there is in them. Jean Clara Walters is an excellent old woman, and there you are.

The Old Guard does splendidly at the Orpheum. Amorita comes afterward.

Patience brings Bella Thorne from her retirement through illness at the Tivoli. Business is good. Benvenuto will follow.

Items: Archie Gunter's Deacon's Daughter is his best work, and it is well-staged at the Baldwin.—The Ghost in Hamlet, as done by E. J. Buckley, is one of the most immortal things he ever did.—George Ed. Barnes, critic of the *Call*, believes to Henry Irving is due the credit for being largely instrumental in revival of the legitimate drama in America, and cites as authority the interest created even now by Fred Warde, Robert Downing, and Booth and Barrett.—Lawrence Barrett's Othello has divided equally the honors bestowed upon his masterful work and Booth's Iago.—There are three plays that are now being presented for the first time to 'Frisco audiences: The Paymaster, Run of Luck and Deacon's Daughter.—Mrs. Adele Chretien, *Examiner* critic, says Booth has done his best, and this is the acontime of his artistic career. George Barnes, *Call* critic, thinks him good for twenty years. Peter Robertson, *Chronicle* critic, found him a charming man and a genial companion.—The Booth-Barrett season ended very happily Saturday night. Cheer after cheer went out from throats, old, young, up-stairs and down, in the midst of which the curtain discovered Mr. Booth in his civilian's attire and Mr. Barrett still dressed as Bassanio.—It must be pleasant reading to Clay Greene when it tells him that his Chispa has run again here for two weeks at the Alcazar to excellent results.—Pretty and clever Minna Gale has made herself adored by the thoughtful men and women of San Francisco by her pleasing playing of Ophelia and Desdemona.—Manager Al. Hayman paid $25 for a chair for the Hart benefit in New York.—Miss Kellogg's Lady Macbeth is a very strong characterization, for which she receives much favorable criticism from the daily press here.—As a result of Mr. Hayman's recent visit to New York Fred. Warde, Mrs. Langtry, Fannie Davenport in La Tosca, Denman Thompson, the Lyceum co. in The Wife, Palmer's co., Rice's Evangeline and Corsair, Louis James, Emma Abbott, Coquelin and Kiralfy's Mazulm, are the Baldwin engagements for the next few months.—It is said that the net proceeds of the great Shakespearean trio, are, in ten, thus divided: Edwin Booth 6, Lawrence Barrett three, and Arthur Chase one.—I desire to reiterate the great credit due Manager Boulnier and Treasurer McCullough for their splendid conduct of the Booth-Barrett advance and regular sales, in that the people were sustained all the way through, and not the speculators. The receipts were also larger in consequence.—The man who appears oftenest in the cast of the California Theatre is Stage-Manager Bob Eberle, whose presence is seen the least but felt the most.—Marcus Blum is writing the music to Cupid's Pranks by Livingstone.—Gus Williams may produce some plays this Summer entirely new to the stage.—Marie Rose will, after her San Francisco engagement, return to England via the Australian colonies.—In his private car Edwin Booth sits in his shirt sleeves with a pipe, and is as jolly a fellow as there is aboard.—Roland Reed follows Hart and Hallens' co. at the Bush.—Louis Morganstern is advance and John H. Robb, manager of Gus Williams and co.—Sam Mott goes to Victoria in advance of George Wessells.—Woodward's Gardens may be managed by Ned Foster this Summer.—Those unsightly mezzanine box-canopies are at last to be removed from the Baldwin, when it closes for alterations, after the Potter season, so says Manager Bouvier.

ST. LOUIS.

The weird romance of She, with its improbable plot and mystical music, did the business of the week. At the Wednesday matinee every seat taken and even the foyer crowded. At the other performances the houses were good. The very improbability of the plot and the shrewd advertising scheme of the management in placing the novel at ten cents a copy would have reaped a large reward if it had been any other week of the season. Henry Aveling was manly as Horace Holly; also William Morris as Leo Vincey. She, taken by Laura Clement, gave her a splendid chance to display a fresh and strong voice. Loie Fuller as Eustace was very acceptable. The cast was of great length and the chorus singings and groupings were encored. Carleton Opera in Erminie this week; German Star co. next. The Stoddard lectures at the Grand attracted audiences that made up in enthusiasm and culture what it lacked in numbers. Every lecture was a gem in itself. Fred. Warde this week; Bunch of Keys next.

Dr. Jekyll and Mr. Hyde at the People's attracted fair houses last week. George M Wood in the double role, although not as strong as Mansfield, plays the character with intelligence and force. Marguerite St. John won many friends as Florence Jekyll. The cast was equal to the requirements of the play. Tourists this week; Edwin Thorne next.

Town Lots, a highly imaginative skit, proved a vehicle for that cute soubrette, Marguerite Fish and the two comedians, E. L. Walton and Fin Reynolds, drew good houses at Pope's last week. Frank Daniels this week, Edwin Mayo next.

The Ranch King had fair houses at the Standard last week. Joseph D Clifton, as the King, played the character equal to the conditions of things and May Stuart was the wronged wife. Keep it Dark this week, Reilly and Woods next.

Tags. L. McCormack and Porter White left last week to join Patti Rosa in California.—A. W Spies, usher at the Grand, accidentally took too much morphine on retiring and died; He was buried by his associates at the Grand.—W. H. Smith, of the Standard, took a flying trip to Kansas City last week.—Local managers all want The Mirror Annual.

BALTIMORE.

The Casino Opera co. returned to Holliday Street Theatre last week, and played a good engagement, presenting The Marquis. The music of the opera, while not strikingly original, is melodious and pretty at times, and was given with a very attractive cast. Mark Smith, as the Marquis de Noce, handled the part like the art at that he is. Courtice Pounds was a pleasing Prince de Soubise, but there was a flavor of Nanki-Poo about his work. Max Freeman did clever character work as La Grenade, and the funny business of James Powers always caught the audience. Bertha Ricci was not in particularly good voice, and was rather at a disadvantage as Mac. Belle Urquhart and Lillian Grubb were pleasing to both eye and ear. The chorus was both pretty and well trained. Madelon was given on Friday and Saturday nights. W. J. Scanlon divides this week between Shaun-na-Lawn and The Irish Minstrel. Next, Robson and Crane.

There were no regular dramatic performances at Ford's Opera House last week, the house being occupied by local attraction. Rice's Corsair is the current attraction, and began a week's engagement on Monday night with a big house. Next, Jim the Penman.

George Learock drew good attendance at Harris' Academy of Music, and appeared all the week in Bacon Lights. Supporting co unusually good. Harold Forsberg as Colonel Clay Calhoun gave an enjoyable, unctuous and droll bit of acting. Emma Hinckley was a womanly attractive Myra Haynes. The scenery was handsome and effective. The Main Line, with Alice Allen and a good co., opened with a well filled house at the Monday matinee. Next, Uncle Tom's Cabin.

At Forepaugh's Museum Hazel Kirke was given by a fair co. with good results. The Hazel of Victory Bateman was a conscientious, clever performance. She is a pretty, capable, painstaking little woman, and easily won the honors. The rest of the cast ranged from fair to so-so. Theodore Hamilton this week in Ten Nights in a Bar Room. Next, Chanfrau in Kit.

Hearne's Hearts of Oak comb closed a very successful week's engagement at the Front Street Theatre on Saturday night. This was the second appearance of this co. in this city within the past month. Frank J. Frayne in Mardo this week. Next, J. B. Studley in A Great Wrong.

At the Monumental Theatre last week the public was given glimpses of Parisian life by the Night Owls, and it is safe to conjecture from these veracious glimpses that the climate over there is one of perpetual Summer, or that Paris is in a state of chronic pneumonia. The specialties in the bill were fair. The attendance at this house is always big, no matter what the attraction. The London Specialty co. is giving a good variety bill to good houses. Next, Lily Clay's Gaiety co.

Items: It is not improbable that May Stembler may appear shortly in New York as she is at present considering an offer from the Natural Gas co. She has been living here in private life for the past eighteen months, and has been at study during most of that time. Her voice has improved very much.

CINCINNATI.

A better musical organization than the Grand French Opera co. (whose engagement terminated 31 at Heuck's) has not visited Cincinnati during the season. The repertoire was varied, and it is to be regretted that the attendance was, in no sense, commensurate with the merit of the programme. Mlle. Moreau plays soubrette work, and the performance of the Messrs. Berger, Moreau, Du Jardin, St. Jean and Genin in their respective roles were notably good. The chorus was about the average. This week Kiralfy's Mazulm, followed 8 by the James-Wainwright comb.

The return engagement of Jim the Penman, which terminated 31 at the Grand, was fairly successful. Ada Dyas as Nina Ralston, and Joseph Whiting in the title role, duplicated the success of previous visit, and Ferguson's portrayal of the amateur detective won for that clever comedian several hearty recalls. This week A Bunch of Keys, followed 9 by Natural Gas.

The Hardie-Von Leer comb. presented On the Frontier past week at Havlin's with satisfactory results from a box-office standpoint. The play is interesting and the work of the joint stars decidedly good. Al Thayer, Billy Owens, Andy Gilligan and several equally well-known localities figured as supernumeraries March 31 for one consecutive night and were accorded a stirring reception on that occasion. This week, Edwin F. Mayo in Davy Crockett (instead of Brotherton's In the Swim co collapsed) followed 8 by Lost in New York.

Minstrelsy, personified in the McIntyre and Heath troupe, held sway at the People's during past week with good results financially. Milt Barlow, whose enforced retirement in New York occasioned considerable comment during past year, scored a hit in his impersonation of an aged African, and was on 28 presented with a handsome diamond pin by his fellow-minstrels. This week, Reilly and Wood's Novelty co. followed by Gus Hill's World of Novelties. The Night Owls underlined for 15.

N. S. Wood's engagement at Harris' Theatre closed 31. His support was effective. This week, Harris' Uncle Tom's Cabin co., followed 8 by Sid. C France.

Between Acts: The Theatrical Mechanical Association will benefit at the Odeon 6.—Miller Kent, who has replaced Charles Overton in the role of Louis Percival in the Jim the Penman co, assumed the part 1 for the first time. Overton has gone East.—Ariel Barney, who is now business manager of Thomas W. Keene, has just completed arrangements with Manager R. E. M. Miles whereby he secures the services of Julia Marlowe under a five years' contract, dating from 20. Barney is populat and energetic in his methods, and Miss Marlowe is to be congratulated on her fortune in securing so excellent a representative.—Imre Kiralfy has been industriously employed past week in drilling a small army of supernumeraries at Heuck's for the production of Mazulm.—Frank Lewis, the motto singer, who has been located here for several months, has joined the Boring for Gas comb. The Cincinnati Elks will dedicate their new hall 13.—The Order of Cincinnatus will produce for its next spectacle the Conquest of Mexico.

CLEVELAND.

The Opera House has been closed all the week, owing to the defection of the Civil Service co.

Jennie Calef, a romping soubrette, has appeared all week to fair business at the Park. Miss Calef's co. is adequate to the demands on it. This week Redmund-Barry co. in Herminie.

Taken From Life crowded Jacobs' Cleveland Theatre. Phosa McAllister makes a pleasing Kate Denby, though not much can be said for E. J. Mack, her leading support. Rest of the co. tolerable. Shadows of a Great City this week.

At the Columbia Theatre Hyde and Behman's Specialty co. to large business. This week Hardie and Von Leer.

Items: Frank Beresford, local manager of the Cleveland, was presented last Monday night with a diamond-studded Elk's badge by the employes of the house.—George A. D. Johnson, of this city, has joined Fred. Warde's co.—Manager Gus Hartz has the past week booked Paul Kauvar, Robert Downing and Uncle Tom at the Opera House.—The "Old Theatre-Goer," in Sunday's *Plain-Dealer*, notices at length the Mirror Annual, and remarks that people generally have but little idea of the number of persons employed in the dramatic profession. He pronounces the work very interesting and invaluable to the profession.—Arthur St. John Newberry and wife have brought suit against Manager B. C. Hart, claiming over $1,000 due for rent of the People's Theatre, formerly the Euclid Avenue Rink.

LOUISVILLE.

Considering the season Duff's Opera co. had good business at Macauley's in Dorothy. The opera was favorably received and the co. was acceptable. Harry Paulton made a marked hit with his comedy work. A Night Off finished the week to light houses. Co. excellent.

The Masonic will be occupied with local happenings until 9, when Civil Service will be given.

New Buck closed. This week the Sheffer and Blakeley show.

Mattie Vickers in Jacquine and Cherub had medium business only at Harris'. Charles A. Gardner in Karl the Pedlar opens 2.

Items: Hilda Thomas is coming with the Sheffer and Blakely show. She is a great card here.—Dorothy strongly suggests Erminie, as was generally remarked.—Robert Watson, who conducts the leading theatrical boarding-house here, has secured enlarged quarters. He caters exclusively to professional patronage.—W. G. Peterson, manager of A Night Off, is an old-timer and a clever gentleman. He was manager of Adah Isaacs Menken in the height of her success.—Dan Longaker, long connected with the house, succeeds Charles Reed as doorkeeper at Harris' Museum.—Manager Bourlier has already booked for the Masonic Theatre next season such productions as Mary Anderson, Rose Coghlan, Helen Barry, Margaret Mather, etc.—Orrin Johnson, of the Effie Ellsler co, spent several days in town during the week.—Theo. Thomas is negotiating for a concert season here under the management of James B. Camp.—Professor Morbach's Apex Orchestra will furnish the music during the Booth-Barrett engagement at the Exposition.—The house is sold solid for Fess Elrod's benefit which occurs 5, Natural Gas being the attraction.

PITTSBURG.

Considering the fact that we have just closed up the Lenten season, and that we are about as devout a community as any in the country, our various houses of amusement fared very fairly during the past week. Rice's Conrad the Corsair had average good houses at the Grand Opera House, and Mrs. McKee Rankin did fairly well at the Bijou with the Golden Giant Mine. The Reilly-Woods comb. at the Academy closed the week profitably, and the Ada Gray co. at Harris' quit winner.

For the current week we have: Grand Opera House, the Bostonian Opera co.; Bijou, She; Academy, Gus Hill's comb.; Harris', Edwin Arden in Eagle's Nest. Coming 9: Grand Opera House, Kiralfy's Mazulm; Bijou, Kate Claxton; Academy, Night Owls; Harris', Charles A Gardner.

Items: The Bostonian Opera co., the Streets of New York co. and the Edwin Arden co all rested in this city last week.—W. S. Harkins made quite a hit at the Bijou last week as Jack Mason, the gambler, in The Golden Giant Mine. Ormund H. Butler, assistant manager of the Grand, returned from New York March 29.—E. E. Rice was in town during the past week.—Signor Brocolini will sever his connection with the Corsair co. May 1. His place will be assumed by Stage Manager Farr.—Assistant Manager O. H. Butler, of the Grand, was tendered the management of the Cincinnati Musical Festival which he declined in favor of R. E. Stevens.—The "New St. Charles Hotel" seems destined to become the theatrical headquarters in this city. All visiting cos., last week and this, stopped there.—May Thomas, of this city, is with the Corsair co.—Manager Harris is organizing what he calls Harris' Own Mammoth Uncle Tom's Cabin co.—McKee Rankin's date at the Bijou was canceled. Kate Claxton with her new play fills in the week.—More rumors afloat that ex-Manager Fred. Parke will have a new theatre in this city next season. I venture the opinion that Mr. Parke will never again manage a theatre here.—Mrs. McKee Rankin closed her season with the Golden Giant Mine in this city.—The news of the demise of Fred. Sharpley, the comedian, was received by his numerous friends in this city with the utmost feelings of sorrow. He was always a favorite here, and his loss will be keenly felt.

JERSEY CITY AND HOBOKEN.

Nat. C. Goodwin presented Lend Me Five Shillings and Turned Up at the Academy last week. The business was good for the worst theatrical week of the year. On Wednesday night the curtain was a half hour late and then rose with Charles Coote in the star's part. In both the farce and comedy he played with ease and to the evident satisfaction of the audience, not twenty people being aware that Goodwin was out of the cast. Goodwin claims to have been taken suddenly ill, and declares he will bring a libel suit against a paper that hinted otherwise. Charles Erin Verner opened April 2 to fair house, presenting Shamus O'Brien for the week.

HOBOKEN.

At Jacobs' Claire Scott was to have appeared last half of week, but canceled, owing to the death of Robert Wareing, proprietor. Thatcher, Primrose and West's Minstrels gave two excellent performances to crowded houses April 1. This week N. S. Wood in Waifs of New York opened to good house.

Cronheim's Germania did excellent business all last week with the Japanese Novelty troupe as the attraction. This week Juleene's Mephisto co. opened to a big house and gave great satisfaction. Next week Madsadi Sorakichi will wrestle all comers as part of the entertainment.

Obituary: Robert Wareing, well-known to almost every variety performer in this part of the country, died of consumption last Thursday, 29. Mr. Wareing had been connected more or less with the theatrical profession since boyhood. He has been manager and owner of several houses, and at times was worth considerable money. His last venture was the building of the pretty theatre now leased by H. R. Jacobs. This house did not seem to boom under Mr. Wareing's management and hence the transfer. The funeral was largely attended by the Masonic fraternity, of which order he was a prominent member, as well as by members of the theatrical profession.

BROOKLYN.

Miss Madjeska's week at the Park Theatre was fairly successful. In Spite of All and Caprice were played. Lotta in Pawn Ticket No. 210 was the attraction on Monday evening. The audience was of fair size. Lotta's new piece is a farce-comedy of some merit. Next week Modjeska.

Check 44 filled the Brooklyn Theatre all last week. It was followed on Monday evening by Hoodman Blind, which bids fair to be equally successful.

The Main Line, although it has been seen in Brooklyn this season, did well at the Grand Opera House last week. The Hanlons' Fantasma attracted large business on Monday evening. Next week Janauschek.

The Casino co. sang Madelon at the Academy of Music on Monday evening to large business. The Marquis is underlined for Thursday and the remainder of week.

Madden's Around New York crowded Hyde and Behman's Theatre last week. A packed house greeted the Howard Athenæum co. on Monday evening.

At the Standard Museum A Checkered Life, which drew well last week, was succeeded on Monday by McEvoy's Hibernicon. The audience was large, as usual.

BROOKLYN, E. D.

J. M. Hill's Possible Case played to very good business all last week at the Amphion; continued this week. Deacon Brodie did fairly well at the Lee Avenue Academy last week. There was no performance on Friday evening, Mr. Henley being so "indisposed" that he was unable to get to the theatre, and on two other occasions the curtain did not go up until 9 o'clock on account of some members of cast being similarly afflicted. Such companies are not much of a credit to the profession. Harbor Lights 2 to a packed house. True Irish Hearts did very fair business last week at Novelty. Michael Strogoff to packed house 2. Lucky Ranch fair business last week at People's. After Seven Years 2 to fair house. Parson Davies Specialty co. played to large houses all the week at the Grand. Rentz-Santley burlesque 2; next week London Specialty co.

ALABAMA.

BIRMINGHAM.

O'Brien Opera House (F. P. O'Brien, manager): Milton and Dollie Nobles March 19-20 in Sire to Son and Love and Law to good business; very enthusiastic audience. Mrs. Langtry 20-21 to S. R. O. Helen Vaugh was booked for benefit 24, but canceled. Joseph Jefferson could not fill his engagement 29, owing to the washouts on the railroad. All seats were sold. He appeared 30, however, to immense house.

Casino Theatre (Harry Walker, manager): Leonzo Brothers to good business last week. This week a good variety bill.

Items: Grau Opera co. play two weeks' engagement at O'Brien's to cheap prices, commencing 16.—With Joseph Jefferson, O'Brien's regular season closes, but next week Lotta Church plays week at popular prices.—B. P. Order Elks was organized by Memphis Lodge last week. B. M. Allen elected Exalted Ruler and J. W. Gue Secretary.

ARKANSAS.

PINE BLUFF.

Opera House (S. F. Hilsheim, manager): Fred Warde in repertoire March 23 to good business. Bad weather. James O'Neill in Monte Cristo, March 26 to largest house of the season. Everybody well pleased. J. S. Murphy 28-29 to fair business. Levy 6.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): James O'Neill and co. gave a splendid performance, March 27, rendering Monte Cristo to largest audience of the season. J. S. Murphy in Kerry Gow 30.

FORT SMITH.

Grand Opera House (George Tilles, proprietor): Fred. Warde, March 26-27, in Galba and Damon and Pythias to large house. Mr. Warde has improved within the past year. Supporting co. good. Eugenia Blair is a conscientious and charming artiste, and Clarence Handyside a careful and intelligent actor. James O'Neill in Monte Cristo March 28 drawing full house and making new friends by his polished performance.

Items: Manager O'Neil and C. A. Handyside, of the Warde co., invested a part of the season's profits in real estate here.—A banquet and reception was given by the local lodge K. of P. to Mr. Warde on Tuesday night.

CALIFORNIA.

STOCKTON.

Avon Theatre (Humphrey and Southworth, proprietors): Literally packed by an audience composed of the elite, beauty and intelligence of our city and county to witness Julius Cæsar with Booth as Brutus and Barrett as Cassius. The marvelous power of the two histrionic stars needs no additional praise and comment. The piece was produced in masterly manner, and the audience showed their appreciation by frequent calls before the curtain. Our orchestra would confer a great favor upon the audience were they to give us some new and appropriate selections once in a while.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Hallen and Hart, March 29-31, are booked.

Pavilion (McLain and Lehman, managers): The Pyke Opera co. did a large business week of 19, the third week of their engagement to crowded houses. Week of 26 is their last here. It is rumored that Jeannie Winston leave the co. at the expiration of their engagement here going to Baltimore.

SAN DIEGO.

Louis' Opera House (Plato, Lescher and Hyde, managers): Nellie Boyd co. in Passion's Slave and His Natural Life, March 20-21; good show to light houses. They merited better. The Conried Opera co. in Gypsy Baron to crowded house, playing The Vice-Admiral, 23, to smaller business. Jacques Kruger is the life of the co.; balance of principals rather light.

Leach's Opera House (J. G. Stutts, manager): The Stutts co. closed a successful week, 23, opening in Wrecked, 19-20; balance of week, The Private Secretary. Ralph Cummings is at the head of the co., and is doing good work.

Leach's Opera House (J. G. Stutts, manager): Wilber's Comedy co. closed two weeks' engagement March 17, playing to S. R. O. entire week. Repertoire embraced Esmeralda, Streets of New York and Hazel Kirke, and each was given in good form. Julia Arthur and Mr. O'Hara are particularly bright and deserve special mention.

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Held by the Enemy, with its author in the cast (who, by the way, is a resident of this city) did a large business March 26-28, packed houses greeting each performance. The entire co. was without a weak point, all the principals receiving recalls. Edmund Collier opened 29 to light house in Jack Cade. Good Friday extra matinee, Metamora, and at night Virginius, were given to large houses, and matinee 31 Damon and Pythias and night Richard III. drew fairly large houses and were well received.

Allyn Hall: The largest house of the season gathered March 28 to greet Dockstader's Minstrels. Nothing is left in this co. to be wished for to amuse and entertain a refined audience.

Unity Hall: A combined concert by Amherst and Wesleyan, under local management, March 26, drew light houses. The few who attended were pleased with the programme.

Tips: Both theatres were occupied March 28 by two Hartford boys who have attained prominence in the profession—Will Gillette and Dockstader.—A beautiful floral piece was presented to Grand Secretary Moreland (of Dockstader's) by the local Elks.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): The Boston Symphony concert, William Gericke, conductor, appeared March 28. The financial as well as artistic success had long been assured.

New Haven Opera House (Horace Wall, manager): Dockstader's Minstrels to standing-room only March 27. Performance fair.

Bunnell's Opera House: Stranglers of Paris March 29-31. The Wilbur Opera co. in its repertoire holds the current week.

MERIDEN.

Opera House (T. H. Delevan, manager): Bennett-Moulton Opera co. March 30-31 to fair houses. A. H. Rockwood's co. presented the powerfully realistic play Held by the Enemy 29, under the auspices of Montowese Tribe of Red Men No. 6. The co. did themselves proud. The Tribe spared no expense on the occasion. The house was handsomely adorned with all the paraphernalia of the Noble Red Men, the whole affair being a grand success under the management of John Watson and Fred Storm. Receipts $270. After the performance the co. were entertained by the tribe with a supper and dance, which kept up till the "wee sma' hours."

WINSTED.

Opera House (J. E. Spaulding, manager): Hi Henry arrived March 30 with his palace car and gave a pleasing performance to good house. Winnett's Passion's Slave 7.

NORWICH.

Breed Hall (Andrew and Harris, managers): Salisbury's Troubadours March 31 to good house. Nellie McHenry is as bright as ever, and the rest gave good support. Coming soon: One of the finest and Margaret Mather.

TORRINGTON.

Opera House (F. R. Matthews, manager): Hi Henry's Minstrels March 29 to a packed house; entertainment fair. Bernstein's Orchestra in concert, under auspices of the Fire Department, 11. Scarlet Wine co. 16.

NAUGATUCK.

Gem Opera House (Jacques T. Beardsley, manager): Hi Henry's Minstrels gave fair satisfaction to a fair house March 31. Bennett and Moulton Opera co. April 12-14.

BRIDGEPORT.

Opera House (R. Tomlinson, manager): Pareloe in A Grass Widow, March 27, to a good house. Dockstader's Minstrels, 29, to big business. Shipped by the Light of the Moon, 30, to a fair-sized house. Cora Tanner this week.

Theatre Belknap (Charles J. Belknap, manager): Edmund Collier drew good-sized houses, 26-28. Hurton and Burke's Minstrels to fair-sized audiences, 30-31. Julia Anderson this week; next, One of the Finest.

COLORADO.

PUEBLO.

De Remer's Opera House (George M. Haight, manager): Horace Lewis' Monte Cristo drew good houses on the first two nights this week. Mr. Lewis as Monte Cristo did very well, but his support is only fair. Kate Castleton troupe played in Crazy Patch to a large audience 28. She is very popular here. Her support is good.

The Musin Opera co. gave two performances this week, 29-30. Conried's Opera co. 2—week.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Zitka packed the house 26-28. Ranch 10 also drew largely 29-31. A Great Wrong opened well 2.

Grand Opera House (J. K. Baylis, manager): Bristol's Equescurriculum drew large crowds during the week 26-31. Kittie Rhoades and co. opened 2, in Pygmalion and Galatea at low prices to a large audience. Next week Gray and Stephens.

DISTRICT OF COLUMBIA.

WASHINGTON.

Boucicault did a very good business for Holy Week at the National. The Jilt has lost none of its charm. I liked it even better than last season. This week return visit of Jim the Penman. Kellar next.

The International Council of Women had packed houses at Albaugh's, but I guess the doorkeepers are glad it is over. Harry Fiske says he "never handled fourteen coupon tickets before," and looked as if he never wanted to again. Mansfield gives us Parisian Romance and Dr. Jekyll and Mr. Hyde this week. W. J. Scanlan next.

Henry Chanfrau gives Kit and The Octoroon this week at Harris'. Edwin Arden next. The Night Owls at Kernan's. Early Birds next.

Items: Gilmore's Band, Annie Louise Tanner, Carlotta Maconda, Helene Mullins, Mina Buhlmeyer, and Messrs. Turner and Tagliapietra, in concert at Albaugh's, 8.—Maud Powell gave a violin solo at the Woman's Council 14. Katherine Willard was to have sung the "Elsa's Dream" from Lohengrin, but was indisposed.—James Whitcomb Riley will give an entertainment 10 at Universalist Church.—The Battle of Shiloh opens 3.—Mrs. Ettie Henderson, who has been visiting Mrs. W. F. Morse, goes early this week to Baltimore for a short stay.—Harris' local manager, Brittain, is devoting all his spare time to completing arrangements connected with the wonderful Uncle Tom organization which Harris will put before the public soon. It is booked here for April 23. Among the novelties to be introduced are a tank of real water with floating blocks of real ice over which Eliza will make her escape from the ferocious real blood hounds.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Joseph Jefferson in Rip Van Winkle March 26 played to a $1,250 house.

Items: Katie Putnam, who is still suffering from a severe throat trouble, left here yesterday for Hot Springs, Ark., by advice of her doctor. She takes her co. with her.—Large advance sale of seats for Langtry 30-31.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Lester and Allen March 26-27, to full houses; fair variety performance. The audience wholly of one sex. Mrs. Langtry 28-29. Nobody expected to see a great actress, but every one expected to see a handsome woman, with beautiful and costly dresses and plenty of diamonds, and they were not disappointed. Her co. is a good one.

MACON.

Academy of Music (H. Horne, manager): Adelaide Randall March 23-24. Madame Boniface and Niniche were presented to good business. Both star and support satisfactory. Joe Jefferson in Rip Van Wrinkle 27. So anxious were the people to see the performance that not even a fearful rain storm prevented the house being crowded. Support very good.

ATLANTA.

De Give's Opera House (L. De Give, manager): The Boston Stars Concert co. gave excellent performances March 26-27, for the benefit of the Atlanta Artillery Company. Owing to the bad weather the attendance was slight. Lester and Allen in Early Birds 30-31, to good business, but the co. is very poor, and utterly devoid of merit. John P. Ash, the proprietor, is a very clever gentleman and should select a better troupe.

NEWNAN.

Opera House (Dr. J. T. Reese, proprietor): The Boston Ideal co. March 17; small house and poorest show of the season. Our people thought it was the genuine Boston Ideals but they were sadly disappointed. The Boston Stars played a return engagement 24, to one of the largest houses of the season; best of satisfaction. The reading of Nellie F. Brown and the singing of Medora H. Emerson deserve special mention. The entire co. acquitted itself well.

ILLINOIS.

PITTSFIELD.

Tisbell's Opera House (Isaac G. Hirsheimer, manager): Blind Boone March 24; a big house in spite of storm. He is really a prodigy. Florence Hamilton in My Husband April 13.

CAIRO.

Opera House (Thomas W. Shields, manager): Through a mistake of her agent, Mrs. James Brown Potter was booked here and at Bloomington for 31. She played the latter place; our house remained closed all the week. Lillian Lewis in As In a Looking Glass April 2.

ROCKFORD.

Opera House (C. C. Jones, manager): Rentfrow's Opera co. March 26, week, to fair business at popular prices, and a town-lot in California free (!)

SPRINGFIELD.

Chatterton Opera House (J. H. Freeman, manager): George A. Baker's Opera co. March 26, week, but on account of the death of the proprietor, George W. Chat-

ported, the house was closed Tuesday and Wednesday. The co. played balance of week; good houses. Josie Romaine, Kitty Marcellus and Edith Barton, Ione Ricketts, Charles A. Bigelow and Charles H. Holmes deserve special mention. Keep It Dark 9; Black Thorn 14; Bunch of Keys 16.

ELGIN.

De Bois Opera House (Jenecks and Taylor, managers): The Boyce-Davis co. week of 26. This being Holy Week, the business was right.

OTTAWA.

Opera House (F. A. Sherwood, manager): Maude Atkinson Dramatic co. week of 26 to a medium business.

PEORIA.

The Grand (Lam H. Wiley, manager): The Bennett and Moulton Opera co. have just finished a successful two weeks' engagement. Mrs. James Brown Potter in Loyal Love 29, to large audience. Her support was fair, but the lady failed to make much of an impression.

AURORA.

The Baltzell-Thatcher Family to small house March 26, for the benefit of a Dutch society here. The Gibney Family 29 30 to good houses; audiences pleased. It was a fine musical entertainment. Eunice Goodrich 6-7.

INDIANA.

KOKOMO.

Opera House (Howard E. Henderson, manager): Dancing Girls' Female Minstrels (?) March 26; fair house of baldheads. Show simply vile. Wish to thank Manager Henderson for courtesies extended to THE MIRROR.

VINCENNES.

Opera House (Frank Green, manager): Mrs. James Brown Potter, who was to have appeared here in Romeo and Juliet 27, was detained in Evansville by sickness. Advance sale was small, and all indications point to light business. Unfavorable criticism at neighboring stands probably the cause.]

LEBANON.

Brown's Grand Opera House (J. C. Brown, manager): Lucas Comedy co. March 26—week, at cheap prices to crowded houses. Audiences pleased; co. fair. Mattie Vickers 6.

FORT WAYNE

This week has been bare of events nothing having appeared at either house. Next week promises to be quite interesting. At the Masonic Temple the Michigan University Glee Club hold forth. A co. styled the Daniel Boone comb will appear 31; Booth and Barrett's present Othello May 1. Clara Louise Kellogg will give a concert at the Academy soon.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Bunch of Keys 28 to fair audience; a good co. Madame Frye's concert co. April 3.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): MacCollin Opera co. filled week of 26, presenting operatic repertoire in an excellent manner. The chorus is strong and well-drilled, and the principals all clever actors and singers. Business very good.

EVANSVILLE.

Opera House (T. J. Groves, manager): Mrs. Potter was unable to appear here March 26, owing to severe illness.

IOWA.

BURLINGTON.

Grand Opera House (John C. Minton, manager): Roland Reed in The Woman-Hater, March 28, had fair audiences, to which his inimitable comedy work gave genuine delight. Emma Abbott in The Chimes of Normandy 30, was greeted by a fine audience. Mrs. Brown Potter in Loyal Love, 31, was cordially received by large and fashionable audience. Her acting created no enthusiasm. Her support was excellent.

DAVENPORT.

Burtis Opera House (A. C. Mac and Co., managers): The Genevieve Rogers Dramatic co. has been the attraction this week, playing to fairly good houses.

KANSAS.

WINFIELD.

Winfield Grand (T. B. Myers, local manager): Bensberg Opera co. March 21 to a good house. Kate Bensberg was heartily encored. Her support is carefully chosen. Patti Rosa April 7. Muldoon Comedy co. 10

GARDEN CITY.

Bruns' Opera House: Sam'l of Posen played to a fair and very appreciative audience March 23-24. Fred. E. Queen in the title role. Kate Bensberg Opera co. April 3-4.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Doctor O'Leary, as mentioned in my last letter, began a series of lectures at this house March 16, and still continues to good business.

Grand Opera House (C. F. Kendall, proprietor): Marshall's Military Band, the finest band in the State, are up for a benefit 11.

PARSONS.

Opera House (L. L. Baird, manager): Patti Rosa in Imp March 26 to fair business. J. Murphy in Kerry Gow 9.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): Joseph T. Clifton's Ranch King co. to light business March 20-23. Did not deserve better, as the show is very tame.

Main street Theatre (Robert A. Neff, manager): Paschon first half of week and Seth Swan for the balance to fair business.

Museum: Fred. A Robbins, manager): Laura Moore made her first appearance 26 in The Brigand Chief, and is already a great favorite. She is an emotional actress of considerable ability, and is a valuable addition to the Museum stock.

Item: Booth and Barrett come to the Crawford 14.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Patti Rosa March 24, for the first time in this place, gave her new play, Imp. The play failed to give satisfaction. Frederick Warde 29 in Galba the Gladiator; business good. Joseph Murphy 31; Baird's Minstrels 10; Florence Hamilton 20.

KINGMAN.

Garfield Opera House (Nichell and Smith, managers): Kate Bensberg English Opera co. in L'Ombra March 28, to fair house. Performance good.

ANTHONY.

Opera House (O. O. Leabhart, manager): Bensberg co. March 27, to fair business. The co. is playing the State on the guarantee plan.

KENTUCKY.

LEXINGTON.

New Opera House (Scott and Mann, managers): McNish, Johnson and Slavin's Minstrels played to a crowded house March 26. It was the best minstrel show ever given in this city.

Item: Professor Harry Sanson, of this city, leader of the Opera House orchestra, engaged as leader of band orchestra with McNish, Ramza and Amo's Minstrels for next season.

MAINE.

PORTLAND.

Theatre: The event of the season was the Wheel Club Minstrels March 26-27, and two most fashionable audiences attended, which welcomed the wheel boys, and they in turn, presented their auditors with the finest amateur entertainment ever given in this city. A farce called Interphase by Fred. B. Smith, of this city, was the *piece de resistance* and proved a great success. The cadenzas, Pierce and Thompson, won great praise and were decidedly clever. The Imperial Mandolin and Guitar Club, and the posturing of Doldt, Moore and Macgowan, were attractive features and the entertainment was a credit to the untiring efforts of Lewis E. Smith whose interlocutory efforts were likewise appreciated as well as were those of each member of this popular organization.

BIDDEFORD.

City Opera House (Fred Yates, manager): Frederic Bryton in Forgiven to fair audience 26. The co. was first-class.

Saco City Hall (A. R. Emmons, manager): Leland T. Powers, the impersonator, 29, to a large audience.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Gus Hill's co. gave a poor show to a fair house 28. The cello-e walking was the tamest thing imaginable. Baldwin-Melville co. 9 14.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): Bessie and Polly Fairbairn, Lulu Nichols, Ferris Hartman and Arthur Wooley, all formerly members of the Bennett and Moulton Opera forces, were the favorites of the Gayety co., which produced Mascot and Chimes of Normandy 26-29 to light business. Luolina Lorraine, a new aspirant for stage fame, did well as Grainchaux in the Chimes. Orchestra decidedly weak, and chorus hardly perceptible. "Wun Lung" Parsloe's Grass Widow drew but a small house 28, which may be attributed to Holy Week. Ella Gardiner is bright and pleasing in the Widow. Susie Russell sings well, and the comedy work of Parsloe, Owen Westford and Charles B. Hawkins is capital. Joseph Murphy April 7; Ranch 10, 10; Upside Down 19; Hearts of Oak 14.

Echoes: A local paper, whose critic, if he can be so classed, habitually denounces such people as Mary Anderson, T. W. Keene, Joseph Wheelock and others of prominence, published an article recently which, on its face, gives conclusive evidence that it was inspired through feelings of personal enmity toward Mr. Keene. This is not the first time that Mr. Keene has been assailed by this party, as I myself remember what was written on his previous visit. If this sapient critic knew how harmless his attacks are, he would turn his pen in some more profitable direction.—Andrew Mangum, formerly of this city, died in Windsor Locks, Ct., 26. A very fine specimen of his work, an excellent crayon portrait of charming Mlle. Rhea, adorns the Opera House lobby.

AMESBURY.

New Opera House (C. W. Currier, manager): Ullie Akerstrom March 26—week, to good business. Miss Akerstrom is a clever young actress of great versatile power. Maud Banks in her new play, Her Evil Genius, 9; Powers' Ivy Leaf 13, Minnie Maddern 18, Ranch 20, 21.

Items: On invitation of Miss Akerstrom the members of the Fearless Hose co were present in a body at the opening night. She played under their auspices here two years ago. They presented her with a handsome floral tribute.

CHELSEA.

Academy of Music (James B. Field, manager): The ushers' benefit took place March 30. Fred. Bryton appeared in Forgiven, and played to a packed house as John Diamond giving splendid performance. The supporting co. good. Nat Goodwin 3.

Item: James B. Fields' benefit takes place 10. Minnie Maddern will appear.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Wilbur's Operatic co. filled the house March 26-31 in repertoire. Manager Wilbur is quite right in calling Susie Kirwin "The American Judic," for she not only has an excellent voice which she uses with remarkable ease but has that ready appreciation of humor every true comedienne must possess. Tre Denier and Kohnle kept the fun at the boiling point, and Jay Jaxon's stage management was of the best. Hennessy Brothers' Minstrels 3-7; Joe Murphy 9; Salsbury's Troubadours 11.

Items: One more case of "mutual attraction" culminated on Friday when Edwin Hubbard, of The Little Tycoon, excusing himself from the co. at Worcester, came to this city, and procuring a license was immediately married to Pauline Henderson, for the last two months of Wilbur's chorus.

WORCESTER.

Theatre (Mrs. Lillie Wilkinson, manager): The only attraction at the theatre the past week was the Spenser Little Tycoon co. The business was good, and the opera and co. very satisfactory. A return date is hoped for. Powers' Ivy Leaf comes 5-7, Minnie Maddern 10-11, Cora Tanner 13 14, A Great Wrong 16-18.

Items: J. Aldrich Silby joined The Little Tycoon co here. He seemed to fill the part of Alvin Barry well—The walking match at the Rink affected the attendance at the theatre—as 000 people visiting it during the week.—Bristol's Dime Museum continues to give four performances daily to crowded houses.

ATTLEBORO.

Bates Opera House (J. G. Hutchinson, manager): Salisbury's Troubadours in The Humming Bird before a fair-sized audience March 28.

Item: Joseph G. Hutchinson, manager of the Bates Opera House, Attleboro, has been confined to his home by illness the past week, but is now fast recovering and will resume his duties this week.—Frank M., son of Joseph M. Bates, the proprietor, has been filling the position of Mr. Hutchinson during his sickness.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Not open last week. Upside Down 6; Rag Baby 9; Maude Banks 13; Gorman's Minstrels 13; Minnie Maddern 14.

Huntington Hall (John F. Cosgrove, manager): Winnett's Passion's Slave did a tremendous business March 26-28. Haverly's U. T. C. comb. 5 7.

NORTHAMPTON.

Opera House (William H. Todd, manager): Skipped by the Light of the Moon amused a small audience March 31; co. fair. Shadow Detective 10.

LAWRENCE.

Opera House (A. L. Grant, manager): Salsbury's Troubadours March 26; good house, despite the storm. Co. first-class. House closed balance of week. Some first-class attractions are booked for balance of the season.

LYNN.

Music Hall (James F. Rock, manager): Murray and Murphy to good business March 26. Percy Lorraine's singing was the feature. A cornet solo by Addie Boos was spoiled by the vulgar horse-play of Mark Murphy, and the lady was forced to retire. Passion's Slave 29 31, to fair-sized houses; Skipped and Rag Baby this week.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Spencer's Little Tycoon March 28 had good house. It is the best light opera seen here this season. The principal people are all first-class, and the chorus large and efficient. N. C. Goodwin 6; Ivy Leaf 10.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Grass Widow March 30, to fair house; Ivy Leaf 9; Joseph Murphy 11; Hanlons 12; Minnie Maddern 16; Margaret Mather 20.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Salsbury's Troubadours March 30, to fair business. The Humming Bird proved to be the thinnest of thin absurdities, but the hard work of Frank B. Blair and Nellie McHenry made it a go. Skipped by the Light of the Moon 7.

Central Musee (W. H. Arnold, business manager): Wilson Day's Dramatic co. pleased good-sized audiences past week in Hoop of Gold and Monte Cristo. This week is divided between Moran and Thomas' Minstrels and a variety co.

Item: The Wilson Day co. closed here, and will go through the process of reorganizing. They reopen in the West.

HAVERHILL.

Academy of Music (James F. West, manager): Maritana Opera co. gave Daughter of the Regiment March 28, to large audience. Human Nature 7; Two Old Cronies 10; Skipped 13; Gorman's Minstrels 14.

MILFORD

Music Hall (H. E. Morgan, manager): The Weber Quartette of Boston, gave a fine concert to a large audience March 29.

Washington Hall (Joseph Weed, manager): Prof. C. J. Upham, ventriloquist and magician, pleased large audience 29.

BROCKTON.

City Theatre (W. W. Cross, manager): The Troubadours presented The Humming Bird very acceptably to a good-sized audience March 27. Nat C. Goodwin 7.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Fred. Bryton and a first-class co. in Forgiven March 27, to only small house. He has a return date in May. Ulie Akerstrom next week.

MICHIGAN.

DETROIT.

Denman Thompson and co. played a very successful week's engagement at White's Grand Opera House, filling the theatre at every performance. The play is a masterpiece in its way, and is most ably portrayed by Mr. Thompson and his associates. Next week Effie Ellsler in her repertoire. George S. Knight follows for balance in Over the Garden Wall.

Aronson's Erminie co. has just finished a highly successful week's run at the Detroit and delighted our music lovers exceedingly. The cast is a strong one, and most of the voices represented were clear, fresh and pleasing.

At Whitney's Opera House The Shadows of a Great City did a heavy business, filling the house completely the entire week. The co. is an able one. Next week Oliver Doud Byron for entire week.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Robinson-Hoover Dramatic co. opened a week's engagement March 26; business large. Aronson's Casino Opera co. in Erminie April 9; Daniel Boone 4.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager): Field's Operatic Minstrels March 28 to good business; immense satisfaction. The co. closed here. Si Perkins April 19; Greiner's Bad Boy 20.

Item: The popular manager of Salisbury's Opera House in this city, F. Ed. Kohler, was married to Kate Bentley, of the same place March 11. His many friends have an opportunity to congratulate him and his estimable bride on the happy event.

PORT HURON.

City Opera House (L. A. Sherman, manager): Pirates of the first water were here week of 19 in the shape of Brown's Comedy co., with Josie Mills as the distinguished society star and the eminent character actor and comedian, P. M. Brown, supported by a very rank co. They played to fair houses in Mabel Heath, Silver King, Banker's Daughter, Lost in London, Divorce, East Lynne and Driven to Earth. They admit being pirates, but have nothing to say for themselves.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Jim the Penman March 27, had full house. Boston Ideal Opera co. 28-29, gave Fra Diavolo and Carmen. Business good; performance first-class.

GRAND RAPIDS.

Powers' Opera House (Fred G. Berger, manager): Lotta gave us Pawn Ticket 210. March 26. The play averaged as well as its kind, and accompanied by the star's kicks, song-and-dances, pleased large audience. Jim the Penman 27 28. The play is one of the strongest we have seen and held large audiences spellbound during its action. Foster's Ideals 30 31. The co. includes some very capable people and also some of only ordinary merit. De Lussan was well received, as was also W. H. Clark and Harriet Avery. Frank Jones 31; Erminie 7

Redmond's Grand (C. H. Garwood, manager): The New Orleans Carnival co. has had only a fair week of it; performance up to the average. Monroe and Rice 3-4.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): The Starr Opera co. March 26, week, to large and highly-pleased audiences. Ida Van Cortland, 2, nine nights.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers). Starr Opera co. concluded their week's engagement March 24, with a sort of a comedy that we expected before seeing would be of the opera order, but there was so little singing it gave general disappointment. Lotta 28, in Pawn Ticket No. 210, drew a large house. August Anderson as Uncle Harris was the best impersonation of Hebrew character we have ever seen. G. C. Boniface, Jr., did as well as possible in an $8 suit of clothes. The support in general was very fair. Barry and Fay 3.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): Lotta in Pawn Ticket 210 March 27, to immense business. Jim the Penman 29-30, to good houses.

FLINT.

Music Hall (H. E. Thayer, manager): Lotta in Pawn Ticket 210, gave great delight to the fashionable and appreciative audience that greeted her first appearance in this city March 29. Although the piece amounts to nothing, Lotta as Mag, with the able support of her co. gave a fair performance.

LANSING.

Opera House (M. J. Buck, manager): Zerega's Spanish Troubadours March 30, gave one of the most delightful entertainments ever heard here. All the specialties were received with great applause. In four weeks this co. will close in New York City.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Louis James and Marie Wainwright have had a successful engagement in spite of Holy Week. Mr. James showed his powers to best advantage as Virginius and Mephisto. Miss Wainwright's remarkable grace and womanliness in the roles she played charmed every one. The support throughout was excellent.

People's Theatre (W. E. Sterling, manager): Our American Cousin has been given to crowded houses all the week.

Pence Opera House: Eustache Bandin has had extraordinary success at this house, and the acting of Messrs. Murray and Callahan has been very strong.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Miles and Barton's Lost in New York week of March 26. The piece was well staged, and the plot worked up in an interesting manner. The novel introduction upon the stage of a large body of water representing the river front of Ward's Island Asylum lighted up at night and the splash of the water as the steamboat and rowboats passed back and forth was quite realistic, a very taking feature and greatly applauded. Patrice met with great favor in her very natural and praiseworthy delineation of Jennie Wilson, the New York waif. Eugenia Lindeman play d the role of Caroline Peabody exceedingly well. Marie Atchinson as the blind mother was a praiseworthy effort. Walter Fessler not only played his role well, but manages the stage in good style. Thomas Wise, George Wright and Frank Dayton deserve mention. There are some weak points in the dramatic portion, yet the performance gave general satisfaction, drawing good houses, the entire engagement. Evans and Hoey week of 2.

Olympic Theatre (Edwin P. Hilton, manager): Harry Budworth Brilliant's co. 26, week, gave a good olio and laughable afterpiece, Fry in a Box; a very fair co and good performance, doing a good week's business.

MISSISSIPPI.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): Templeton Opera co. March 23-24 They play again 30-31. The co. is rather ordinary, and lacks refinement in parts.

VICKSBURG.

Opera House (Piazza and Botto, managers): Lillian Lewis in As in a Looking-Glass March 23 24, to fair houses only. Miss Lewis came here highly recommended, but our theatre-goers seem to be very much disappointed with her acting. Next week, McNish, Johnson and Slavin's Minstrels.

MISSOURI.

KANSAS CITY.

Gillis: Eden's Arabian Nights Burlesque has been drawing big houses all the week. The scenic effects are dazzling. The marching of the chorus was excellent

Coates: Patti Rosa opened Thursday evening in Bob, and played a highly successful engagement of three nights. She is a clever little actress, splendid singer and good dancer.

Ninth Street Theatre: Sam'l of Posen played a splendid week's engagement. Frank Howard as Sam'l, Fred. E Queen as De Lilly and Floride Abell as Celeste did some clever work.

Gossip: Cory Craig has been acquitted of the charge of assault on Mrs. Caskey, the fair demoiselle who dispensed pasteboards at the Museum.—J. J. Lodge, late of Chicago, has assumed the management of the Museum.—Work on the $100,000 opera House in Wyandotte is progressing encouragingly.—W. S. Eden, proprietor of the Arabian Nights burlesque, is in the city. Mr. Eden is the proprietor of a barber shop in Chicago, which is said to be the finest in the world. The floor is inlaid with silver dollars.—William Haulon invested quite heavily in real estate while here last week.—Josh E. Ogden, representing Helen Blythe, was in the city Tuesday. Miss Blythe appears at the Warder Grand next week.—Harry Hine, *avant courier* for Roland Reed, was in the city Tuesday, arranging, etc.—Fred. Marsden superintended the presentation of Patti Rosa's new play, Imp, of which he is the author.

MOBERLY.

Hegarty's Opera House (C. E. Craig, manager): The Welsh Prize Singers entertained fair audiences 23. Wilson and Rankin's Minstrels next.

Apgar's Opera House (C. P. Apgar, lessee): Morris Dramatic co. played to fair houses 29 31.

HANNIBAL.

Park Opera House (J. B. Price, manager): Emma Abbott gave Chimes of Normandy to a fine house 29. William Broderick's Gaspard is a great performance. Fred. Warde 10; Gypsy Baron 21.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager). W. S. Eden's Arabian Nights, three performances. Inclement weather hurt business.

Eden Musee was opened 27 to good business. It offers its patrons the usual melange.

SEDALIA.

Opera House (Dr. H. W. Wood, manager): Frederick Warde met with a splendid reception in Gaston Cadol March 30, and the performance deserved all the favor it received. Eugenia Blair came in for a large portion of praise. The co. was satisfying. Florence Hamilton 19.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Arthur Rehan's Comedy co opened a four nights' engagement March 28, in Love in Harness. This is a remarkably strong and well-balanced organization, and quite at home in this amusing play. Some of the regular theatre-goers are a trifle disappointed at not seeing Carrie Turner this year. Roland Reed 6 7; Booth and Barrett 9-11.

Item: The auction sale of the Booth-Barrett seats is to be held on Monday.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): Arthur Rehan's co. in Love in Harness 27 to fair business. Co. strong, and deserved a larger house.

People's Theatre (R. S Browne, manager): A Wizard Oil co. is here for this week and next, and playing to good business. Show is a good one for the money—ten cents.

Items: The interest taken in the advance sale for the Booth-Barrett engagement would indicate that their former successes will be repeated here.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Arthur Rehan's co. in Nancy and Co. March 26, to a well-filled and appreciative house. Kate Castleton 7; Roland Reed 11.

Items: Manager Dave Taggart is endeavoring to organize a lodge of Elks here.—Contrary to the general rule the Kerr will not be closed this Summer, but Manager Taggart will book standard attractions at popular prices for June, July and August.

BEATRICE.

The Spooner Brothers' Comedy co. played to S. R. O. business the week of 26. They gave a clever, neat performance, many features showing decided merit. Kate Castleton 9, Kate Bensberg Opera co. 17, The Rajah 20.

NEW HAMPSHIRE.

NASHUA.

Theatre (A. H. Davis, manager): Spenser's Little Tycoon 26 to very large and appreciative audiences; general satisfaction. Parsloe's Grass Widow co. filled a return engagement 31 to rather small house.

LACONIA.

Moulton Opera House: Dark this week. The Dalys 7; Hanlons 10; Human Nature 13; Two Old Cronies 20 Factories all running full. Business first-class.

NEW JERSEY.

SOMERVILLE.

Mirror Hall (William M. Alberti, proprietor): Usual bad weather of this season sensibly affected the business of the Bennett and Moulton Opera co. March 24-27, but the co. did gain credit for the even and very creditable production of each opera essayed. Blind Tom was favored with large business, 28, and every one seemed satisfied with his performance. Jarbeau April 2, Gorton's Minstrels 7, Robert McWade in Rip Van Winkle 9.

TRENTON.

Taylor Opera House (John Taylor, manager) Theodore Thomas' Concert, March 26, proved the rare treat that was expected of it. Every moment of the two hours' performance was enjoyed by a large audience. The White Slave gave enjoyable entertainment 30-31 to fair houses. J. B. Studley 5-7, E. H. Sothern 9, Passion's Slave 19-16

Masonic Temple Theatre (A. Philion, manager): House closed last week. Emily Soldene 5-7 and season close at this house.

ELIZABETH.

Temple Opera House (A. H. Simonds, manager): Bassett's Sam'l of Posen co March 24, to large house. Skipped by the Light of the Moon to only fair house on account of rain 26

NEW YORK.

ALBANY.

The second and last night (Tuesday of last week) of the engagement of the McCaull Opera co. at the Leland was most successful. The Bellman was sung to one of the largest audiences of the season, an audience that was delighted almost beyond measure with the tunefulness of the opera and the strength of the cast. The house was closed during the remainder of Holy Week. On Monday night, 2, W. H. Powers' Ivy Leaf co. began an engagement to last through the first half of the week. The opening house was good and the play met with favor. Mrs. Leland's annual benefit occurs on this (Thursday) evening, and the entire house is sold out. Bonnicault in The Jilt will be the attraction, the beneficiary appearing as Lady Millicent. The co. remains for the balance of the week. The first half of next week will be devoted to The Chimes in the hands of a local organization.

Never Say Die, with J. J. Dowling as the star, did a good business at the Museum last week, and is followed by Edmund Collin in a round of the legitimate. An extra matinee was given on Monday with Damon and Pythias as the bill and Virginius was given Monday evening. The audiences were large and the plays well presented.

BUFFALO.

Academy of Music (Meech Brothers, managers): was only occupied on Friday and Saturday. The McCaull Opera co. giving The Begum and The Bellman, both of which were enjoyed by large audiences for such days. Dewolf Hopper and Digby Bell's comedy was very laughable. Ezra Kendall and Robert Downing three nights each this week.

Court Street Theatre (H. R. Jacobs, manager): The Silver King's business was not affected by Holy Week, the audiences being very large till the last two evenings, when they fell off somewhat. The Kindergarden opened 2.

Grand Opera House (H. R. Jacobs, manager): The Inside Track, with Oliver Byron as Harry Denbigh, was last week's attraction. Medium business. Civil Service follows.

At the Adelphi: Ida May's Female Minstrels week of March 26 drew fair sized crowds, Hyde's Big Star Specialty co. this week.

Bunnell's Museum offered The Way of the World, which serves to introduce the Weston Brothers in their musical and other specialties. Business good. The Black Flag week of 2.

Items: Referring to THE MIRROR's dressing-room reform crusade, Mr. Bates, of Bunnell's Museum, asked your correspondent to take a look through his theatre. The dressing-rooms were found very comfortable, all carpeted with Brussels, heated by steam and roomy. The Westons both remarked that they were as fine as they had been in, and only caused them to wish for a longer stay in such quarters.

AUBURN.

Academy of Music (E. J. Matson, manager): Alden Benedict's Monte Cristo co. to fair business 26. The presentation of the piece was little better than a farce. Mora played to big houses 27 31.

WATERTOWN.

City Opera House (K. M. Gates, manager): Hettie Bernard Chase in Rags the Wildcat played to fair business 31 and gave satisfaction. Little's World 7; Jim the Penman 10; Dixey 12.

MALONE.

Opera House (Cheesebro and Son, managers): Sanger's Opera co. week of March 26 in repertoire at 10, 20 and 30 cents. They did not attempt The Baron, notwithstanding they billed it. They gave a fair performance. Marion Chester and Laura Joyce and E. P. Smith being very popular.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Under the Gaslight attracted large houses past week. This week Pat Rooney. Never Say Die 9-14.

Grand Opera House (P. H. Lehmen, manager): McCaull Opera co. in The Begum to fine audience. Present week Little's World co.

Casino: Business light last week. This week Capitola Forest's Specialty co.

Items: George B. McDonald, formerly manager of Sells Brothers' Circus, has been appointed resident manager of the Grand, *vice* J. R. Pierce resigned.—J. R. Pierce, late of the Grand, departed for New York in the interests of the new Lyceum Theatre.

ELMIRA.

Opera House (W. E. Bardwell, manager): John J. Sullivan in Black Thorn 26, to light business. Poor performance. Manager Carr rejoices over the re-engagement of John and Lea Fearley who joined the Black Thorn co. 26, making up the original cast. Farrell and Leland left the co. at Oneida, N. Y., 24. Tickets to the Elks' benefit 2, are being rapidly sold. Robert Downing 3, Two Johns co. 6.

Madison Avenue Theatre (Wagner and Reis, managers): House dark week of 26, Miner's Silver King played 3.

Item: The attorneys (Gibson and Gaylord) for Mrs. George Hersey, owner of above house, are receiving letters from prominent managers for lease of the house for next season.

TROY.

Rand's Opera House (E. Smith Strait, manager): No attractions past week. Myra Goodwin will be seen in Philopene 4-5. Frank Mayo in Royal Guard and Nordeck 9 11.

Griswold Opera House (Jacobs and Proctor, managers): Michael Strogoff, the attraction for the past week, was fairly presented to less than the average audiences. Under the Gaslight for Easter week will no doubt test the capacity of this house. Pat Rooney 9.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Charles Dickens read to a fair house 26. The Begum by the McCaull Opera co. drew large audience 28. Carrie Turein in Nan's Acre Lot 5 7. Held by the Enemy 10-11.

Grand Opera House (Jacobs and Proctor, managers): Pat's Wardrobe packed the house Monday night, but business dropped perceptibly when it was discovered that Rooney was not here, but in Pennsylvania, having gone there March 25 with a dogged resolve to bring back his step daughter, Katie, who had left him—it is said from ill-treatment. On account of his non-appearance the house was closed 30. This week James J. Dowling in Never Say Die.

CORTLAND.

Opera House (Warner Reed, manager): Alden Benedict in Monte Cristo to good business. Support was not up to standard.

OSWEGO.

Academy of Music (Wallace H. Pribble, manager): At cheap prices Bishop's Comedy co. has filled the house the past week and gave satisfaction. Held by the Enemy 7, Dixey 13

UTICA.

Opera House (Joseph W. Chesebro, manager): Slason and Cawthorn co. in Little Nugget 26 28, to large houses. H. S. Cawthorn is an excellent Irish comedian. Ione Slason is a bright and pleasing soubrette, and was quite a favorite. The rest of the co. are good. Russell Bassett in Sam'l of Posen 28-31; large gallery and fair down-stairs audiences. Mr Bassett kept the audiences in good humor. Two Johns co. 9 11, Ben Maginley 12-14.

LOCKPORT.

Hodge Opera House (John Hodge, manager): Charles Collins, supported by local talent, as Chris in the Army 26 28, to a good business for benefit of G. A. R.

Item: T. Egbert, of the New York Standard Dramatic co., that played here week of 19, had a stroke of paralysis on the 20th in his dressing-room. Though not an Elk the local lodge are helping him. The Big Four Minstrels of this place will give him a benefit soon.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): George A. Baker's Bennett-Moulton Comic Opera co. 26-31, to crowded houses, giving satisfaction. April 2-7 Louise Arnot Comedy co. at popular prices.

LITTLE FALLS.

Crookhite Opera House (Burger and Crookhite, managers): Hettie Bernard Chase 28 (return engagement) to large and well pleased audience. Weber Quartette of Boston 10; benefit of Y. M. C. A.; Pat Rooney 16.

Skinner Opera House (S. A. Skinner, manager): Ben Maginley under the auspices of the Celtic Union Society April 12.

KINGSTON.

Opera House (C. V. DuBois, manager): Lilian Kennedy supported by an excellent co closed successful week's engagement 31 in a repertoire. Miss Kennedy is an artist of decided ability and destined to attain a high rank in her profession.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Russell Bassett as Sam'l of Posen 27, to a good house and gave satisfaction.

ITHACA.

Alden Benedict's Monte Cristo full house 27. Carrie Tutein in Nan's Acre Lot 10.

OLEAN.

Opera House (Wagner and Reis, managers): Over the Garden Wall by Mr. and Mrs. George S. Knight 28 was the comedy treat of the season. Support fair. B. F. Grinnel was quite clever. Tony Denier's Humpty Dumpty co. 29. Fair house and fine entertainment.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Skipped by the Light to fair business 29. Moore and Vivian in Our Jonathan 31. House well filled.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Manager Sweet's benefit 23, with Gorman Minstrels, was a complete success in every respect. Stanley Macy and good supporting co. played Kindergarden 31, to good house. Atkinson and Cook's Stock co. 7, week.

OHIO.

COLUMBUS.

Grand Opera House (C. A. and J. G. Miller, managers): Flov Crowell, a rather clever young lady, made her first appearance in Columbus the past week, and did a fair business, and left a good impression. Howard Taylor's Infatuation was well received, but not having been sufficiently rehearsed did not go as smoothly as it might. One of the Bravest this week.

Metropolitan Opera House (Miller Brothers, managers): House closed all the past week. This week the Grand French Opera co. in repertoire.

TOLEDO.

Wheeler Opera House (S. W. Brady, manager): Rosina Vokes' English comedies failed to interest the average theatre-goer here, whose hankering is for minstrel shows and rowdy skits. Kendall's Kids drew good house 28. Lotta did good business the last two nights of the week. Manager Crabtree's generosity (?) and kindness (?) to the representatives of the dramatic papers, and the hotel people, is unequaled.

People's: The Kimball Comedy co. in Mam'selle drew good houses past week.

DAYTON.

The Grand (Reist and Dickson, managers): Wages of Sin March 26, one week, to fair business. A good popular-priced attraction.

Items: Manager Larry H. Reist has kindly donated the use of the Grand for the Elk's entertainment April 16.—Howard Taylor's new comedy-drama of The Widow 17—will review it.—Mack Charles, the baritone, is here, and will probably join the MacCollin Opera co.—The Elks will play it at Memorial Hall, Soldiers' Home, 17. Manager Samuel Henderson will meet them with a gun squad.

FOSTORIA.

Ezra Kendall's Pair of Kids March 27, to only a fair house. Fair performance and good co. John Thompson was to appear 30, but failed. Scorer and Williard 31, could not get here, and canceled. Effie Ellsler 12.

EAST LIVERPOOL.

Bruns' Opera House (Thompson and Way, managers): Week of March 26 Prof. Kennedy, mesmerist, to full houses every night. Pat Muldoon April 2.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Good rainy-night house greeted Nina Willard and John G. Scorer in Meg the Outcast. March 28, and the audience warmly received them. Miss Hilliard, Scorer and rest made great hits and many friends. Keene comes April 10.

Items: The Scorer-Hilliard co. will soon change to repertoire, playing Meg the Outcast, Trial of Honor, the farce-comedy Eloped and others.—L. Clapham, of Sallie Hinton's co., and musical director of William Lottie and co., of Cold Day co., joined Scorer-Hilliard co. here. Miss Hilliard kindly presented the MIRROR man her photo.—This week I had the pleasure of a call from the Piqua correspondent.

BUCYRUS.

Opera House (V. R. Chesney, manager): Si Perkins co. March 26 to good business; entire satisfaction given. Thomas W. Keene 7.

HAMILTON.

Music Hall (Hartsfeldt and Morner, managers): W. T. Bryant in Keep it Dark 24 to a fair house. Mattie Vickers 4 in A Night Off.

Opera House (Hedsley, Overmeyer and Decker, managers): Frank I. Frayne to a fair house 26; satisfactory performance. The Tourist to light business 29.

Stevens' Fashion Theatre (Milt Stevens, proprietor): Light business all week.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): Hardie and Von Leer in On the Frontier March 23-24 to fair business. Marie Prescott in As You Like It 29 to fair business. Her Rosalind is a most charming creation; support fair. French Opera co. 5-7.

Grand Opera House (Fuller Trump, manager): Frank I. Frayne in Mardo 27; pleased a large audience. McIntyre and Heath's Minstrels 7.

NEWARK.

Opera House (J. H. Miller, manager): Frank I. Frayne in Mardo delighted a large audience March 26. A noticeable feature of the occasion, especially to Mr. Frayne, was the absence of an orchestra. Between the acts Mr. Frayne announced to the audience that his contract with Manager Miller called for an orchestra, but if the audience could stand it he (Frayne) could.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Si Perkins to a fair-sized audience March 27; co. fair. Jennie Calef 3, Thomas W. Keene 9, A Night Off 10.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): Mlle. Girard's Mastadon Minstrels were billed for 2, but failed to connect. Ideal Concert co. 9, Ideal Uncle Tom's Cabin co later.

Item: Manager Grimes, of the Grand Opera House, says: "I consider THE MIRROR the best paper for theatrical news published."

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): Kendall's Kids March 28 to fair house only. Effie Ellsler 9, Mattie Vickers 10.

Items: Rutter and Ilg have sued Hardie and Von Leer for breach of contract.—James S. Williams, an actor on his way to Chicago, was severely injured here. He is receiving the best of treatment in the new hospital.

PIQUA.

Opera House (W. G. Conover, manager): W. C. Coup and Elliott's Equescurricum, March 29-31

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.

ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Lankstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week

THE MIRROR is supplied to the trade by all News Companies.

Make all cheques and money orders payable to THE NEW YORK MIRROR.

Entered at he New York Post Office as mail matter of the Second Class.

NEW YORK - - APRIL 7, 1888.

MIRROR LETTER-LIST.

Ambler, John	Keene, T. W. (2)
Abbott, Emma	Keene, T. W. Mgr.
Aldridge, B.	Kennedy, Julien
Allen, C. L.	Locke, Chas.
Barney, A. N. (2)	Lee, Richard H.
Berry, J. F.	Lombard, Warren
Burton, Mr.	Logan, A. B.
Brooks, Joseph	Lewis, Jeffreys
Burgess, Kitty	La Cardo, Sig.
Bryton, F. Mgr.	Lotta.
Beverley, A. J.	Lingard, C.
Bell, Digby	Ludington, Helen
Barnard, R. I.	Langtine, J.
Bangs, F. C.	Lewis, Annie
Belini, Laura	Lynch, Jas.
Brodock, G. S. (2)	Lawrence, F.
Barrymore, M.	Lyon, J. H.
Bradley, H. B.	Maginley, B.
Boniface, G. C.	Montserrat, G. L.
Bickford, Blanche	Maria, Stella
Babbitt, W. M.	Marriott, Charles
Berrill, J. P.	Mass, James
Barry, Eleanor	McKee, F.
Blakemore, H. D.	Morgan, Wm.
Brandon, Ethel	McCloud, P.
Bassett, R.	Murphy, Mark
Bates, Marie	Mansfield, R.
Birkhoser, F. J.	Mocroe, E. P.
Clapham, G. T.	Moore, W. R.
Canfield, W. T.	Mortimer, G.
Crosbie, W. C.	McDonough, T. B.
Craigen, M.	Mack, Jos.
Cooper, Geo. S.	Mortland, Annie
Carmenia, Agnes	Maeder, Frank
Coulduck, C. W.	McQueen, T. J.
Carb, John	McMullen, John
Carlington, Ella	McCloy, F.
Carroll, Bobby	Marsh, Ida
Campbell, Nellie	Mackay, J. A.
Cooper, Charles R.	Marlowe, Julia
Conkling, J.	Mestayer, Mr. and Mrs.
Cohen, Sallie	Noble, Adelaide
Cusette, Jennie	O'good, W.
Cooper, Scott	O'Shea, Kitty
Curran, J. B.	O'Neil, James
Carlyle, F.	Owens, E. A.
Du Bois, S. C.	Olcott, L.
De Lazarre, M.	Paul, Frank
De Baag, J. G.	Powers, Mae
De Schmidt, L.	Purzel, W.
Dana, Willie	Petrarsky, Marie
Daly, Carroll	Pratt, W. H.
Doyle, T.	Potter, Mrs. J. B.
Deihaser, Wm.	Roland Reed Co., S. M.
De Bar, Blanche	Ramsden, Daisy
De Lussan, Zelie	Rees, Stella
Dijon, W. P.	Remington, O. M.
Daly, Thos A.	Reeves, Fannie
Downing, R. A.	Reed, John
Dunbar, W. R.	Reiter, F. E.
Daniels, J. J.	Reed, Roland
Elder, John	Randall, Adelaide
Emmett, Gracie	Ramsay, Louise
Edwards, Miss W. A.	Rogers, S. B.
Elliott, Arthur	Reeben, L. M.
Earle, Agnes	Revere, Blanche
Evans, Telula	Rogers, Louise
Frohman, C.	"Robber,"
Forrer, Wm.	Spencer, Lillian
Frisbee, Theo.	Smith, R. P.
Fulton, J. E.	Singleton, M.
Fowler, Walter	Scanlon, J. J.
Forbes, J. R.	Sydney, Myra
Follett, C.	Stone, E. G.
Fuller, Lois	Story, A. W.
Frank, Emma	Spencer, Agnes
Forrest, L.	Spebbing, C. A.
Fish, Marguerite	Sombooke, T. Q.
Golden, R.	Sturgeon, J. M.
Granger, George M.	Sanger, E.
Gamble, Elmer E.	Selden, E.
Grover, Leonard	Sheridan, Emma
Germain, Florence	Smith, Arden
Gardiner, C. A. Mgr.	Serrano, T. E.
Griffith, W. M.	Tressetti, G. T.
Golcum, Chas.	Thorne, Edwin
Gunn, R.	Tuge, W. V.
Gondeia, Myra	Templeton, John
Hardman, F. (2)	Thorne, John
Hardman, D.	Ulmer, Lizzie May
Hartley, Geodney	Vredenburg, S. M.
Hoppel, F. M.	Vice, W. J.
Holmes and O'Neil	Vogel, J. W.
Hall, J. C.	Vanderlein, E. H.
Huntington, Wright	Vance, C. W.
Henderson, Alex.	Vos, W. L.
Hanlon, F.	Van Doren, A.
Hadley, Emma	Westworth, Maud
Harrell, Maggie	Wasem, Joe
Hight, Rosie.	Wallace, W. D.
Heath, W. R.	Warren, Chas.
Hausman, Mr.	Waldon, May
Hanley, L.	Wallis, Jos.
Irving, Henrietta	Westford, Owen
Isherwood, J. R.	Wilkes, Mittens
Johnson, Henry	Waldo, H.
Johnstone, E. R.	Waterman, Ida
Jorgenson, O. (2)	Wilkes, May
Jones, Mat.	Winston Op Co. Mgr.
Johnson, O.	Whelan, M. M.
Kennedy, N. C.	Wagner, N. A.
Kruger, Mrs. E.	Wallick, J. H.
Kellard, J. E.	Yale, C. H.
Kent, E. H.	Zara e, Albert
Kendall, Ezra	Zahn, C. I. (2)

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

The New York Mirror Annual and Directory of the American Theatrical Profession is now on sale at the office of publication for $1 a copy. Or it will be mailed to any address in the United States and Canada for $1.16. Remit by cheque, postal note, P. O. order, registered letter or express money order.

Consider It Well.

The division of the money in the custody of the American Dramatic Fund Association is further from actual accomplishment than would seem to be the case. Not only are there grave doubts as to the legality of the proposed step, but we are assured that the plan does not meet with the approval of some of the most prominent and influential members. THE MIRROR knows of more than one whose written consent to the scheme of dissolution has been withheld and whose unwillingness to see the money diverted from its original and legitimate purposes will likely lead to active opposition.

The Dramatic Fund has two just and reasonable alternatives with respect to its future. It should either continue to pursue its present course, which, if not brilliantly useful, is at least consistent with the spirit of its past career; or, better still, merge with the Actors' Fund, as it is legally empowered to do by the latter's act of incorporation. Even if the proposed division should be sanctioned by the courts—which is improbable—the dissipation of a large benevolent fund would be a lasting disgrace in view of the vast number of sick and destitute professionals that are always with us.

It is a serious matter, Messrs. Trustees, Directors and members of the American Dramatic Fund Association. Before an irrevocable step is taken and an irreparable wrong consummated, consider the subject carefully in all its bearings, and take a good, long look ahead.

False Headlights.

Everybody must see that a vast amount of exploiting genius is bestowed on what are called commanding lines in news advertisements by great-primer type-slingers of the press. He has a close rival in the advance agent and bill-creators of the theatre. He also figures conspicuously as the god-father of new enterprises, straining his wits to christen the bantlings with alluring and toothsome patronymics.

A supreme specimen of this last fandango in its inception, audacity and persistency has been furnished in the interests of grand opera. To begin, they conferred upon their advertising a title which seemed to carry with it the necessity of doing a certain kind of work and furnishing to the public a specialty most desirable. Under this blazon they entered upon their career, and from the very start pursued a course directly antagonistic to that which their widespread standard bore upon its folds.

Occasionally changing the flag, they have always clung to the original assumption of its nomenclature, and held out keeping on the line. To cap the climax, years have now elapsed, and this game of ingenuous bluff has been played while the operators tenaciously held in their hands the trump card, stamped National or American, without emitting a single flash of nationality, nor justifying their titular assumption by a single note or number of American opera.

All the time appealing to the patriotic sentiment, they have not taken the first step toward gratifying it. And yet they still have the hardihood to cry out "Come on, and try a draught from the right royal flagon, bearing the arms and patent of foreign powers and potentates." It is even made a matter of lament that Americans do not rally to the support of the contestant who wears false colors, and sustains his intercourse with the parties by constantly chronicling a profound falsetto.

Every shift is made to catch attention in a great array of alien operas. Not once do they think it worth their while to pay heed to the claim they have advanced by their preliminaries, and give us a taste of an original American opera.

We can readily believe with many others, that if the original plan of campaign issued by the sincere, earnest and ambitious projector of the scheme, who called in the programme for an American opera, with a promised $5,000 for an American libretto and corresponding largesse for the music, fortune would have favored it.

It would have given the great enterprise an honorable, noble and consistent outset, and summoned to its sympathy and support all the ardent nationality and genuine love of originality and novelty, and it cannot be doubted that such a plan would have augured a most happy beginning and prosperous continuance to grand opera under its rightful challenge as national and American.

The Annual's Boom.

The Mirror Annual and Directory is meeting with as appreciative a reception from the press as it is enjoying at the hands of the profession and those interested in stage matters.

Elsewhere we present as many of the published reviews as the limits of our space will permit. It will be noted that these endorsements come from some of the most influential newspapers in the land. The scope and completeness of the work find universally hearty acknowledgment. THE MIRROR'S proverbial enterprise is likewise accorded gratifying recognition.

As the Annual has been unanimously voted into the position for which it was designed; as its utility is cordially recognized, and as its sale is much greater than we expected, we feel more than satisfied with the results of an undertaking which involved a vast amount of time, labor and expense.

Personal.

ROBERTSON.—Mr. and Mrs. S. W. Robertson will sail for England May 5 on the *Elbe*.

COOTE.—Carrie Coote and mother sailed for Europe yesterday (Wednesday) on the *Buffalo*.

ARONSON.—Edward Aronson returned from Florida on Tuesday night greatly benefited in health.

MURRY.—Jules S. Murry and Nanine Palmer, of Fleming's Around the World company, were married on March 27 by Mayor Hewitt.

BARRETT.—Lawrence Barrett pins his faith to the insurance policy. He carries a life insurance in different companies aggregating $120 000.

KIDDER.—Edward E. Kidder says his time is too much occupied with playwriting to take charge of Corinne's press work, as it was reported he had done.

BURT.—Laura Burt is living in town this week while playing in Fantasma at Brooklyn. She has made a hit pretty nearly everywhere that she has appeared this season.

SIDDONS.—Victoria Siddons, who is said to be a descendant of Mrs. Siddons, arrived in New York last week. She is to make her debut at the Berkeley Lyceum this month.

LELAND.—The benefit to Mrs. R. M. Leland in Albany takes place to-night (Thursday) Dion Boucicault and his company will present The Jilt and Mrs. Leland will be in the cast.

MITCHELL.—Maggie Mitchell will produce a new play by Mr. Wallace, a writer of Philadelphia, in Providence, in a few weeks. It tells a story of Western life, and the principal character is of the soubrette order.

LYTTON.—The position of Genevieve Lytton in A Possible Case is not to be disturbed, after all. The management are satisfied with the contrast of Miss Lytton and Miss Dorr, who are foils for each other, and represent two entirely different temperaments. Miss Lytton's part is essentially a show part, and few women could be selected with more requisites for such a task.

HUNTLEY.—Willis, Woodward and Company, of 842 Broadway, have published two songs by J. T. Huntley that are destined to become popular. Both are charming in sentiment and delightful in composition. One, a character song, "Black Your Boots," should add to the reputation of some clever soubrette that plays boys. It is sweet and pathetic in melody. This piece is dedicated to Minnie Maddern.

ELLIS.—The weekly receptions of Mrs. A. M. B. Ellis, of the Boston *Herald*, at the Hotel Bristol, are noted as among the pleasantest social affairs at the Hub. Her handsome apartments are filled with pictures, statuary and curious souvenirs of her travels. The walls of her work-shop are covered with portraits of famous people, bearing their autographs. Among these friends are Salvini, Bernhardt, Patti, Rosa Bonheur, Ristori, Nilsson, Bronson Howard and Dr. Holmes. Mrs. Ellis' receptions are held on Thursdays from four to six o'clock.

Death of M. J. Bradley.

Michael J. Bradley, of Harrigan's Park Theatre company, died on Monday night at the New York Hospital. Mr. Bradley was born in the Sixth Ward in this city, and was about thirty years of age. About fifteen years ago, while little more than a boy, he was engaged at the old Theatre Comique, 514 Broadway, as a supernumerary. By degrees he was entrusted with small parts, but it was not until the production of the Mulligan Guard series that he made his first success as Walsingham McSweeney, a type of New York Irishmen, that was more than ordinarily amusing. For some time past Mr. Bradley has been afflicted with epileptic fits, which gradually developed into a more serious form, ending in his death. The funeral will take place in Mr. Harrigan's house, No. 14 Perry street, at 11 o'clock this (Thursday) morning, the interment being at the Elks' Rest, Evergreen Cemetery.

Edward Harrigan was found the other evening at his residence on Perry street. In speaking of the dead comedian Mr. Harrigan said:

"Mike Bradley had been with me since he was a boy. He made his last appearance in Pete on Wednesday night, and then he became so bad that we had to take him to the New York Hospital. It was only by my earnest persuasion that he consented to go. I should have insisted on it a week before. My only regret is that I might have done more for him. You can get some idea of the way in which my family regarded poor Bradley, when I tell you that my boy Ned cried as though his heart would break when he heard the sad news. Mike was generous to a fault, but weak. He had qualifications for certain roles that no one else in the company had; his individuality was peculiarly eccentric, and had he not gone to pieces as he did, he might have become a valuable adjunct to the stage. His angularity, eccentricity and peculiar mannerisms fitted him to the life in Walsingham McSweeney. McSweeney was simply Bradley. It was one of the finest Irish characters I ever saw, and if I ever revive the Mulligan series again I will never have a McSweeney in it. Walsingham McSweeney died with Mike Bradley as Palestine Puter died with Billy Gray."

Mr. Bradley was a dancer of no mean ability, and had many pupils included among whom were a number of soubrette stars. He leaves but one relative—a sister.

What is Thought of Our Annual

NEW YORK, March 27, 1888.

Editor New York Mirror:

DEAR SIR:—I have just received the Mirror Annual and Directory, the most complete work of the kind ever issued. It will be invaluable to all professionals. Although not in the profession I take great interest in the stage and everything connected with theatrical life. This work you have given us stands, like THE MIRROR, at the head. I know that everybody will fully appreciate your labors for the profession. Yours very truly,

JOHN L. BURDETT,
Paymaster, New York Central and Hudson River R. R. Co.

SYCAMORE, Ill., March 27, 1888.

Editor New York Mirror:

DEAR SIR—Allow me to congratulate you for your enterprise, and wish you success in your undertaking. I have long felt the need of such a work as The Mirror Annual and Directory. Very truly yours,

JOHN B. WHALEN,
Manager Opera Hall.

BROOKLYN, March 31, 1888.

Editor New York Mirror:

DEAR SIR—I have received a copy of The Mirror Annual and Directory, and I would not part with it for its weight in gold if I could not get another one. I hope you will keep this work up from year to year, as it will be invaluable to managers, actors and the profession of America. May this work meet with a large sale for it is deserving of it. Respectfully,

WM. E. SINN,
Manager Park Theatre, Brooklyn.

THE PIONEER PRESS,
ST. PAUL, Minn., March 29, 1888.

Editor New York Mirror:

DEAR SIR—I am in receipt of The Mirror Annual. It is a neat, presentable volume—a very complete and valuable book, not alone to the profession, but to all who are interested in the profession at large. I am very much pleased with it and hope that you will continue its publication. Please mail to my address four more copies, for which amount is enclosed.

Very respectfully, GEORGE H. COLGRAVE, JR.

A PRODIGIOUS UNDERTAKING.

New York Times.

Mr. Harrison Grey Fiske has published the "New York Mirror Annual and Directory of the Theatrical Profession for 1888," a formidable volume of more than 800 pages, containing a chronological dramatic record for 1887, a record of the deaths of actors and other persons connected with the theatre, an interesting "Dramatic Bibliography," the text of the Inter-State Commerce law, with an explanation of it, and a directory of actors, managers, stage-managers, flymen, machinists, singers and musicians. It was a prodigious undertaking to get all this material together, but Mr. Fiske seems to have overcome most of the difficulties in his path. His record of plays is particularly interesting, and it includes the theatres of England, France and Germany, as well as those of the United States. Short sketches of the plots of the important new plays, as well as the casts, are given. The directory of actors, although it is very long, is by no means complete, but we fancy that the omissions include only the names of some distinguished artists who neglected to reply to Mr. Fiske's circular asking for information. Surely all the obscure actors in America are named in this list. Managers and actors will undoubtedly find this a valuable work, and they will likely encourage Mr. Fiske to make his Annual a permanent institution.

IT HAS NEVER BEEN EXCELLED.

New York Morning Journal.

One of the most valuable contributions to the dramatic literature of America is the New York Mirror Annual and Directory of the Dramatic Profession, which is published and edited by Mr. Harrison Grey Fiske. No important theatrical event that has transpired either in this country or in Europe during the past year but will be found amply described in the pages of this exhaustive work. A record is given of all new productions of plays, with the original casts, and to the descriptions of the most important synopses of plots are appended. A valuable feature of this volume is an authentic "Directory of the American Theatrical Profession," the first that has ever been published, in which the names are classified under the various lines of business. In addition to this a complete necrology of the year, with biographic sketches of permanent value, is given, and a bibliographic list of the principal books on the stage published in America and Europe during 1887. Mr. Fiske had the co-operation, in compiling this work, of Mr. Albert Ellery Berg, the well known critic and dramatic writer, who has spent many months in compiling the exhaustive records which make up this valuable volume. As a work of dramatic reference it has never been excelled.

A MOST USEFUL COMPILATION.

New York Journalist.

One of the most useful compilations of the present year for the working newspaper man, the dramatic editor, the manager or actor, is the Annual published by THE NEW YORK MIRROR, containing the Chronological Dramatic Record for the year, in which the dramatic events of every day in the year 1887 are set forth, the plan embracing not only this country, but England, France and Germany. * * * Mr. Harrison Grey Fiske has shown a good deal of nerve in venturing upon totally untried ground, and there is every indication that his courage in providing the profession with something that has been needed for years will be appreciated. Mr. Fiske was fortunate in securing the assistance of Albert Ellery Berg, editor of the "Encyclopedia of Drama, Painting, Poetry and Song." Mr. Berg is one of the most competent authorities on the subject of the drama in this city, and his work on this book has been painstaking, conscientious and effective. The index is carefully compiled and fills fourteen pages. The book will be a go, because it is needed and is well done.

WILL FIND READY SALE.

New York Star.

The New York Mirror Annual and Directory of the American Theatrical Profession for 1888 has been published. Its contents are: A Chronological Dramatic Record, setting forth the events of every day in the past year, with the original casts of new productions, and in the case of plays of importance, the plot; the Necrology for 1887; Dramatic Bibliography, being a catalogue of books of the year relating to the drama, and a list of articles published in foreign and American periodicals; the Inter-State Commerce law; stars, combinations and stock companies listed by name, a directory of nearly 5,000 actors, classified alphabetically by name and according to line of business; a general index to the work. The illustrations, six in number, are of the distinguished dead of the year. The Mirror Annual embraces the features of several publications that have been recognized for their value by the profession. The book will find ready sale. Its best merit is the promise that it implies that future issues will cover the whole field of theatrical concern in America. The Chronological Record would be better if no attempt were made to anticipate foreign productions not yet seen in this country. A list of them, with dates, classified under countries, would be ample.

A COMPLETE AND ADMIRABLE COMPENDIUM.

The Home Journal.

The New York Mirror Annual and Directory of the American Theatrical Profession for 1888, edited by Harrison Grey Fiske, is a complete and admirable compendium of the history of the American stage for the past year. It contains a vast fund of information of value to managers and members of the profession, such as a chronological dramatic record of necrology for 1887, dramatic bibliography, the Inter-State Commerce law, and others equally important. Mr. Fiske is to be congratulated upon the publication of the most complete dramatic annual ever issued in this country.

A MOST VALUABLE REFERENCE-BOOK.

New York Daily News.

"The New York Mirror Annual and Directory of the American Theatrical Profession for 1888," is a most valuable book of reference for writers on theatrical subjects, as well as for managers, actors, etc. It contains a chronological dramatic record, dramatic bibliography, necrology for 1887, the Inter-State Commerce law, directory of the theatrical profession—companies and individuals—and a number of illustrations, the whole carefully indexed.

OF VALUE TO THE PROFESSION.

Philadelphia Record.

Harrison Grey Fiske has published The New York Mirror Annual and Directory of the Theatrical Profession for 1888, a volume of more than two hundred pages, containing a chronological dramatic record of 1887—a record of the deaths of actors and other persons connected with the theatre, an interesting Dramatic Bibliography, the text of the Interstate Commerce law, with an explanation of it, and a directory of actors, managers, stage managers, flymen, machinists, singers and musicians. This latter feature is not as complete as might be desired, yet the Directory will be of value to the profession generally.

A VALUABLE ADDITION TO THEATRICAL LITERATURE.

Boston Journal.

The Mirror Annual and Directory of the Theatrical Profession is just out, and, as was to be expected from the enterprise of its editor, Mr. Harrison Grey Fiske, proves to be a very useful and accurate book. It contains numerous theatrical data that will always be convenient for reference, while its sketches of actors who have passed away form a just tribute, and its long directory of people on the stage to-day makes easy that communication between manager and actor which its editor hopes for without the intervention of middlemen. Very wisely a copious index has been provided, for without such addition a book of this character, used for reference, is a ship without a rudder, while the clear printing and excellent system add to the convenience in its use. The book is a valuable addition to theatrical literature.

A USEFUL BOOK.

Brooklyn Eagle.

THE NEW YORK MIRROR has just issued its first Annual, which is a bound volume of over two hundred pages, illustrated with portraits and containing a directory of the theatrical profession in America—a list of nearly five thousand names—a chronological record of stage events for 1887, with a necrology and dramatic bibliography for the same year. There is also a list of stars, combinations and stock companies, and the text of Inter-State Commerce Law that has been so serious a check to theatrical enterprise. It is a useful book.

OF MUCH USE TO DRAMATIC CRITICS.

Pittsburg Dispatch.

The New York Mirror Annual and Directory of the Theatrical Profession for 1888 is unmistakably a publication of great value to actors, managers, and, in fact, to everybody in any way connected with the stage. The *Dispatch* recognizes also that this handsome book will prove to be of much use to the dramatic critic, and the thanks of that much-abused person will doubtless be laid at the feet of Harrison Grey Fiske, the editor of the Annual. It is extraordinary that nobody has thought of making such a book before. Of course the first issue is not complete in every detail, but it contains a large store of useful and hitherto unprocurable information. The contents include a chronological dramatic record for the year 1887, sketches of the lives of the important stage celebrities who died during the year, a list of all the stars, combinations and stock companies of the season 1887-88, and a directory of the American theatrical profession. The book is carefully indexed, and is well bound and printed. In short, it is an excellent work, and it will be a necessity to everybody connected with the stage from this day forth.

A TRUST OF DRAMATIC INTELLIGENCE.

Brooklyn Standard Union.

Everybody interested in theatricals should possess a copy of the New York Mirror Annual and Directory of the American Theatrical Profession for 1888. It is the first and most complete directory of the kind ever issued in this country. The information it gives about players, plays, casts, etc., is not imparted in chopped-off phraseology, but in a clear understandable manner, each date of the year having its separate paragraph. It is a Trust of dramatic intelligence.

OF GREAT VALUE.

Philadelphia Press.

The 1888 New York Mirror Annual and Theatrical Directory, edited by Harrison Grey Fiske, is out. It contains a record of 1887's events, some facts about the Inter-State Commerce law, a directory of the entire theatrical profession of America, and other matters of great value.

AN INTERESTING ARRAY OF FIGURES.

Cleveland Leader.

People have little idea of the extent of the dramatic profession in the United States, and I confess it somewhat staggered me when I glanced at the long list of the men and women connected with it. This list, besides other interesting matter, historical and statistical, is printed in the New York Mirror Annual and Directory of the Theatrical Profession that has just been published. For the season just drawing to a close it took 253 traveling companies to supply the numerous theatres throughout the country. Nearly 4,000 men and women earn a livlihood on the stage as actors and actresses, variety and minstrel performers, the names of 263 managers appear on the list, 275 business managers, about the same number of advance agents, 80 treasurers, 30 press agents, a few secretaries, 105 musical directors, 50 stage managers, 35 scenic artists, 900 property men and hundreds of men occupied in the mechanical department behind the footlights. This array of figures is quite interesting, not only to the people in the theatrical profession but to outsiders, who labor under the impression that the dramatic profession is on the decline. This wonderful growth of the list of actors, managers, etc., is due solely to the combination system and nothing else. When the stock company system was in vogue actors were comparatively scarce. Those who then claimed to be actors were actors in every sense of the term; they had their proper schooling from competent stage managers, they were well versed in the history and tradition of the stage and most of them were ready at any time to play any part in their line in the legitimate repertoire at a minute's notice. It is easy enough to give a reason why there is such a plentiful supply of actors nowadays, and good actors at that, at least they have the appearance of being good and are generally praised by those who see them. Many hundreds of those 4,000 actors mentioned in the Mirror volume have never played but one part since they adopted the stage. It is natural to suppose that they play that part well; but if they should by accident be transplanted into one of the old-fashioned stock companies where plays were changed weekly, and often nightly, their occupation as actors would soon be gone.

LONG NEEDED.

Chicago Tribune.

Mr. Harrison Grey Fiske has published the New York Mirror Annual and Directory of the Theatrical Profession of 1888, a formidable volume of more than 900 pages, containing a chronological dramatic record for 1887, a record of the deaths of actors and other persons connected with the theatre, an interesting Dramatic Bibliography, and many other things of interest to any one who is in any way connected with the stage. It is a complete book of reference that has been long needed.

EVIDENCE OF HEALTHFUL GROWTH AND ENTERPRISE.

Buffalo Courier.

A handsome volume entitled the New York Mirror Annual and Directory of the Theatrical Profession for 1888 is at hand. The book is the first of the series which it introduces and a glance at its contents reveals its value to all who have any relations with the contemporary stage. Altogether the Annual affords renewed and grateful evidence of THE MIRROR'S healthful growth and enterprise.

INDISPENSABLE.

New York Amusement Gazette.

The NEW YORK MIRROR has issued its much heralded Annual, edited by Harrison Grey Fiske. To those interested in a business capacity with the dramatic profession it is simply indispensable, and one wonders how the business could have been carried on without it. To the public interested in stage topics the Annual offers any amount of thoroughly good reading. It is published at the NEW YORK MIRROR office, price $1.00.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

The Broadway Theatre is an edifice on which New Yorkers may plume themselves. In point of safety, not to speak of beauty, it is unrivaled. After the matinee last Saturday the electrical button opened all the exits quietly and the house was emptied in exactly two minutes, the large audience moving out in a leisurely manner.

"It was a costly piece of construction," remarked Partner Sanger, as he watched the crowd melting quickly away, "but we don't regret the expenditure. You would scarcely believe that $30,000 was spent on portions of the building that had to be torn down to agree with the departmental requirements. We are satisfied with the result, but it is certain that whoever builds a new theatre in this city hereafter will find he has a pretty large contract on hand. Every yard of canvas for the scenery that is to be used here will be fire-proofed. The stuff for The Queen's Mate is going through the process now. It is a comparatively inexpensive precaution. The cost for fire-proofing the scenery for the new opera will be only $50."

Partner French observed: "There are three systems of illumination in the theatre. The incandescent lights are supplied by our own dynamo and there is also a street connection. Should the electrical supply fail we have gas. In the entrances are oil lamps. Our visitors will never find themselves in the dark."

Electric lighting is costlier than gas. It costs more for coal to run the Broadway Theatre dynamo than it does for gas to illuminate the Grand Opera House.

* * *

Mrs. John T. Raymond arrived from England last Sunday evening on the *Trave*. She went over some time ago with the expectation of acting in London, where she sojourned for three months. But no opportunity presented itself, and she has returned with the determination to secure an engagement as soon as possible. Her friends have been annoyed by the circulation of malicious paragraphs to the effect that the lady had spent her time while abroad "enjoying herself in Paris."

* * *

Mrs. Raymond, who called at THE MIRROR office on Monday in company with her friend, Miss Ellie Wilton, spoke gratefully and feelingly of the generous subscriptions from the profession to the Raymond monument fund.

"I wish to thank every one who subscribed and every one who took an interest in the matter," she said. "Mr. Palmer's aid was characteristically unselfish, while Miss Wilton gave a great deal of time and trouble to the object. And I shall never be able to express the depth of my gratitude to the good friends and generous members of the profession that have combined to erect an enduring monument to the memory of my husband."

"Mr. Palmer took charge of the fund," said Miss Wilton, "at my request. My efforts would have been unavailing without his co-operation."

* * *

Pauline Hall informs me that there is no truth in the printed statement that she is to appear at a second-rate place of amusement in Philadelphia this Summer. When her contract at the Casino expires on May 1 she will take a short rest. She is under engagement to appear in this city on August 1 with a comic opera company that is nameless, for the present.

* * *

The Actors' Fund Dramatic Bureau opened for business on Monday, with Mr. Spies in charge. The favor with which the new departure is received may be appreciated by the statement that the Bureau had, by actual count, 192 visitors on the first day of its existence. Its success is not open to doubt.

* * *

I want to say a word in praise of the company which Tony Pastor has just taken out for the annual tour. I saw the performance one night last week with more pleasure than I have ever extracted from a variety entertainment. It is clean and clever in every feature. Several of the new comers from England—including that excruciatingly funny Little Tich, the delightful singers and dancing acrobats, Revene and Athos—are decidedly diverting. Mr. Pastor's new song, "Has Anyone Seen My Mary Ann?" describing the adventures of a society star, brings down the house. The whole show is original and amusing, and I'm sure its road career will be one of deserved prosperity.

Frank Daniels on Little Puck.

Frank Daniels is most enthusiastic over the successes of Little Puck. In writing to a friend in this city he says: "The week's rest I was enabled to take before opening in Chicago did me a world of good. My voice is in perfect condition, and so are the voices of all the company. Holy Week is well known to be not one of the best during which to present a new piece here, nor in this religiously inclined city is it generally counted on to be a great financial success. So it will no doubt surprise you to hear that our opening on Sunday night was to a house packed with so appreciative an audience that the performance was lengthened out to about one-third its usual time. In spite of a heavy snow, rain and hail storm, which lasted till seven o'clock in the evening, each of the elements taking its turn in an apparent endeavor to keep theatre-goers at home. This fact, and that all other places of amusement were open, and that two new attractions were against us, our business was double that of any other that evening and Little Puck made as big a hit as any piece ever presented to a Chicago audience. The Chicago press have termed it 'the only pure farce-comedy in the country,' and R. M. Hooley has closed a five years' contract with me for his theatre. The advance sale for our opening in St. Louis evidences that standing-room will be at a premium."

In the Courts.

THE LA TOSCA CONTROVERSY.

Maurice Barrymore has commenced active hostilities in his warfare against La Tosca and taken the first step to ascertain whether the play at the Broadway Theatre is a plagiarism of his own Nadjezda; and whether he can obtain any pecuniary relief on account of the alleged piracy. In instituting the suit in equity he has dragged in Miss Davenport as a defendant in addition to Victorien Sardou who is La Tosca's author. The first step of Mr. Barrymore's lawyer has been to obtain an order to show cause why the defendants and their employees, agents and servants should not be restrained from giving La Tosca or rather any portion, plot, scene or incident of the play Nadjezda, under the title of Nadjezda or La Tosca.

In his complaint Mr. Barrymore states that he has been engaged in dramatic composition for many years as well as being active upon the stage itself. He claims that he wrote Nadjesda some four years ago, and also that under the above title it was produced on March 11, 1884, at the Star Theatre by Modjeska, and at other cities with success, and that it was given up by Modjeska simply because the character she assumed was found beyond her physical powers. Mr. Barrymore wisely states that Sardou is a dramatic author, and has composed and adapted many plays, and that Miss Davenport is an actress of skill, and has recently been engaged in producing in English Sardou's plays.

His direct charge is that Sardou obtained his own play for Sarah Bernhardt (with whom the plaintiff had left the manuscript for the purpose of negotiating for its production) and after making slight alterations therein recopied the Nadjezda scenes, incidents, plot, and cast of characters, and entitled the copy La Tosca and then delivered it to Miss Davenport. The continued performances of La Tosca at the Broadway Theatre were depriving him of the benefit of his play Nadjezda, and causing him irreparable injury. Besides the injunction he asks for an accounting of the benefits received from La Tosca's production, and that the manuscript and all copies of it be destroyed. A long affidavit speaks of the good things said by critics and actors of his play. Because Modjeska's strength was not equal to her part he had taken the play to Bernhardt, who was pleased with it apparently, and a copy was left with her. When La Tosca was produced in Paris in November, 1887, he had good reason for believing that the substance of his play had been appropriated. In regard to La Tosca the first and second acts had nothing to do with the play, told no story and advanced no action, and might artistically be regarded as non-existent; the third really began the play, but it was from the fourth and fifth that the play sprung and from which the rest was inversely evolved "and these two acts are *mine* pure and simple," adds the deponent.

The two stories are stated as follows.

Nadjezda.	*La Tosca.*
Zabouroff, the merciless Governor of a Polish province, an old and lecherous tyrant, having got an insurgent prisoner in his grip and desirous to possess his prisoner's wife, offers her her husband's life for the price of her honor.	Scarpia, the merciless Governor of an Italian province, an old and lecherous tyrant having got an insurgent patriot in his grip, and desirous to possess his prisoner's mistress, offers her her lover's life for the price of her body.
The miserable woman in an agony of love and despair, loathing the dirty old brute, accepts the hideous bargain, and, having imposed on her by a trickster's device, the villain achieves his purpose and sends the husband back with a bullet in his heart.	The miserable woman in an agony of love and despair loathing the loathsome brute accepts the hideous bargain; the villain, intending all the while to trick her by a trickster's device, achieves his purpose, and sends her lover back with a bullet in his heart.
Over a supper table with the bizarre effect of commonplaces as to eating, drinking, etc, contrasting with questions of life and death, honor and dishonor, shame and lust—the horrid bargain is discussed and the girl in paroxysm of horror, maddened with her misery and the degradation of her fate, seeing the leprous arms of her bestial, servile seducer stretched out to clasp her, stabs the old lecher to the heart with a dagger picked up from the table where they have sat.	Over a supper table, with the bizarre effect of commonplaces as to eating, drinking, etc, contrasting with questions of life and death, honor and dishonor, shame and lust, the horrid bargain is discussed, and La Tosca in her paroxysm of horror maddened with her misery and the degradation of her fate—seeing the leprous arms of her bestial, servile, would-be seducer stretched out to clasp her stabs the old lecher to the heart with a carving-knife picked up from the table where they have sat.
When Zabouroff lies dead, the girl, her mind having given away, with a vacant stare and mad manner draws a sofa before the body and turns to escape and go to her lover, gradually getting back to sanity, finishes the play.	When Scarpia lies dead La Tosca, her mind having given away, with a vacant stare and a mad manner, puts candles at the sides of the body, and turns to escape and go to her lover, which ends the fourth act.
Cheated, dishonored, distraught, the wretched wife dedicates her infant daughter to the mission of revenging her, and too heart-broken and miserable to live, kills herself over the dead body of the husband and father she has sold her soul to save.	La Tosca, having killed her would be seducer, expects the fulfilment of Scarpia's bargain, but like Nadjesda, finds herself cheated and receives her lover with a bullet, cheated, distraught, too heart-broken, miserable to live, she kills herself after caressing the dead body of her lover.

These Mr. Barrymore says are the stories of the two plays. "To write in a few words of brutality does not constitute invention. To brutalise, vulgarize and enfeeble another man's work cannot justify the claim of creation. The lines of thought, the very phrases in some cases the smallest details of stage business, and all its coincidents are boldly annexed."

Mr. Barrymore backed up his affidavit by affidavits from Leonard Grover, who says he was struck by many marked identities in the two plays, Clay M. Greene and Clinton Stuart who were struck by resemblance between episodes of La Tosca and Nadjezda. T. W. Robertson thought the fourth act of La Tosca particularly seemed identical in every respect with Nadjezda. Selino Delaro deposed that the story of Nadjesda was so daring and uncommon that the probability of its recurrence was very questionable, and she believed that La Tosca was an adaptation of the former piece.

The order to show cause why an injunction should not be granted was set down for argument on Tuesday. Ex-Judge Dittenhoefer, who appeared for the defendants, asked for an adjournment till April 25, as he wished to present affidavits from Mr. Sardou and Mme. Bernhardt. This was readily granted by Judge Barrett of the Supreme Court after some little talk by the lawyers as to whether they should see each others' manuscript, and each decided to allow the other to peruse La Tosca and Nadjesda to their hearts' content.

So the case was adjourned without the defence showing its hand.

Sadie Martinot's Costumes.

Sadie Martinot arrived in this city from Europe on the *Trave* on Sunday last. When a representative of this paper visited her at the Victoria Hotel, he found her somewhat fatigued after her journey, but as vivacious and charming as ever.

"I have had a lovely trip," she said, "the weather on the way over being splendid, while it was quite fair coming back. Of course you know I've been away almost a month, and that in that time I have visited Vienna, Buda-Pesth and Paris. I am very glad to get home again, and glad to resume my old position. I hope the public will be as kind as they have been hitherto, and that they have not forgotten me in my absence. I have certainly done my best, in the short time that I have had, to assure the success both of Nadji and of myself.

"Now to tell you what I have done. I went to Buda-Pesth, where I saw the peasants dance the national dance of Hungary—the Czardas. Then I went to Vienna and took lessons in it from a Professor. From there I went to Paris, to which city M Chassaigne came from London especially to see me. He has written some little things in the opera especially for me. But now, of course, you want to see my dresses.

"This one is a court dress of the time of Maria Theresa, which is quite correct in every detail; the Queen of Portugal has one exactly like it I wear it in the first act. It is blue silk, lined with white satin, with a sweeping train. This lattice-work on the front is of embroidery of pearls and Rhine stones. With this dress I shall carry this fan, which was probably, for all I know, carried by one of the maids of Maria Theresa. The leaves are painted on parchment, while the sticks are of ivory, encrusted with gold and silver, and oxydized by time, I think, more than anything else.

"In the second act I wear the bat-ballet costume. The long Hungarian cloak that I am to wear with it will be made at the Casino. This bat costume is all of black, and with it I wear black tights, black shoes, black stockings and black gloves. The waist is black satin, trimmed with jet, rubies and brilliants, in the form of bats, front and back, and fixed so that when the lights are thrown upon them they will stand out in wonderful relief. The skirt is of tulle, and is also trimmed with jet. With this dress I wear Parisian brilliants in the shape of a bat in my hair.

"But the dress I wear in the last act is the prettiest and sweetest of them all. It is the dress of the May Queen, or *rosiere*. It is of white satin, trimmed, as you see, with the loveliest of roses, raised from the dress and made of pink satin and crepe de chine; dress and skirt both trimmed with pink pearls and white jet. With this dress I wear a veil of real point d'Alencon, a crown of roses and pink or white slippers. I have both, but I don't know which I shall decide on. In this last act I also wear a boy's dress, which will consist principally of leather boots and armor. The latter costume is also being made at the Casino.

"You can see that I have done all I could to get the very best that Europe could afford. Felix was delighted with the dresses. He has made my street and other dresses for the past few years, but this is the first time he has made any stage costumes for me.

"It will give me a great deal of pleasure to see my old friends again—the public. Although it does sometimes accuse me of a French accent, I am nevertheless entirely an American girl, and now that I am home I do not think it likely that I shall go away again very soon."

The Same Old Bag of Tricks.

Unless empty seats mean nothing the circus at Madison Square Garden is not attracting that amount of patronage which heretofore has been its yearly wont. The incursions of Barnum and Bailey's caravan always used to be a bugbear to our theatre managers. Generally leagued with Lent the mammoth show kept large numbers away from the theatres and diverted immense sums into the coffers of the transient exhibition. But in this year of grace 1888 a marked change is noticeable; the attendance at the Garden has had no appreciable effect on theatrical business.

The reason cannot justly be assigned to a sudden popular indifference to the attractions of the triple rings. The circus never loses in public favor. The trouble, in the present instance, appears to be with the Barnum and Bailey show. In many quarters dissatisfaction with it is expressed. The universal opinion appears to be that the famous firm has never before presented such an uninteresting performance to New York.

One afternoon last week a MIRROR representative inspected the entertainment. He found more diversion in watching the youngsters in the audience than in the doings in the elliptical arena. The cheap section of the auditorium was well-filled, but the vacant reserved seats and boxes greatly outnumbered the occupied ones. The grand eptree was the same pitiful old show of tinsel-clad men and tawdrily-garbed women on ambling animals, while the anthropophagi in their wheeled cages and the lonely spectators looked stupidly on. The poor procession of freaks, that time immemorial have figured in marvelous shape on the posters, then filed around, at one and the same time demonstrating the eccentricities of nature and the reliability of the annual cast of the circus-net among the Bowery dime museums. The lady in bright pink tights who gets her bread and butter by handling a box full of stupified snakes, wound the sleepy creatures around her neck and arms while some muscular lads kept up a tiresome din on a cacophonous concern which was probably built to vary the monotony of the dinner-hour at a boiler-factory.

But the clowns! What words will describe the pathetic, lugubrious, melancholy clowns! There were about a hundred of these sad-visaged unfortunates in the rings. Funny? No. Clowns are not expected to be funny now. They just yell and scream and knock one another about. Between every act on the bill there is one of these *melees*, and it must be confessed that some of the quadrupedal performers show more intelligence than this regiment in motley. The lusty-lunged bumpkins from Brideport, Conn., are attired after the good old patterns. There is the Reuben in brown jeans, the dwarf attired as a miniature swell, and the usual heterogeneous assemblage of white-faced undertakers in red, green and yellow.

Equestrianism was formerly considered a necessary feature even for a third-rate wagon-show. It is in the riders that the strength or weakness of a circus is shown. With the injection of the dime-museum and variety-stage fakes into the genuine business of the sawdust circle there has been a general decline in the grade of equestrianism. With the exception of Showles there isn't a rider really worth seeing in the whole show. For the most part they are tame men and women on tamer horses, who have acquired only the simplest rudiments of circus-riding. This is a fatal mistake. The crowding into the ellipse of a lot of simultaneous performers does not compensate for a lack of individual skill. With all the numerous crowd of performers and the irritating and bewildering replication throughout the programme, it would be a difficult thing to pick out enough genuine talent to make up a first-class single ring show.

In the absence of other good things the management might at least have made the dresses of its small army of people attractive. Crimes in false colors shock the eye and wound the sensibilities at every point.

There may have been a time when we would swallow almost anything, from a Cardiff giant to a What-is-it, providing P. T. Barnam's name was attached. It is not so now, and probably nobody knows it more than Mr. Barnum himself.

A Realistic Production.

James A. Herne, actor and playwright, was admiring a cleverly constructed model of a sea-coast scene at his room in the Westminister Hotel, when a MIRROR reporter called on him the other day.

"That's the first scene of the new play which I have just finished," he said, "and it's going to make a sensation, for in it will be seen one of the most novel stage effects ever produced in a theatre. The play is a five-act domestic comedy-drama entitled Drifting Apart, and the scene is laid on Massachusetts Bay, near Gloucester. I cannot give you the story, not because I am afraid that it may be stolen, but because it is full of surprises and effects which, if told beforehand, may lessen interest in it. The piece is quite emotional, of intense interest, and yet full of fine comedy, while the plot is thoroughly novel and original.

The chances for scenic effects are well-nigh unlimited. D. B. Hughes, of Cincinnati, who took charge of the representations of Hearts of Oak and The Minute Men of '76, both of which were magnificent productions, will have charge of this. The first act, the model of which I have here, will be something notable. The curtain goes up on a beach scene. The white sands seem to come down to the footlights, and from them the water stretches back to the horizon. A fishing fleet is seen in the distance, and on the left there is a glimpse of the town of Gloucester. It is an August afternoon. There is a dead calm on the waters, and the sun is pouring down from the right. During the action of the act the breeze freshens up, the waves work gradually and the ships move. The vessel to which the hero belongs, which is becalmed, glides from behind a rock, floats about the waters, and drops anchor. You see the sailors go aloft and furl the sails, and a boat puts off with five men in it for shore.

"By this time the breeze has become quite strong, the waters dash upon the shore, clouds begin to darken the sky, and the storm gradually grows heavier. Thunder and lightning is heard and seen, produced by new effects, and the rain continues to pour down in torrents on the left of the stage, while the sun continues to shine on the right. Suddenly a thunderbolt strikes the ship, and sets it on fire, and the curtain falls while the conflagration is going on.

"The second act takes place in the interior of the hull of an old ship, which is the home of the heroine and her mother, and is a very pretty domestic scene. The play has been read to a number of people, and all have expressed their confidence in it. I myself have every hope of its success. I have made arrangements with Harry Miner to produce the play for ten weeks at the People's Theatre on May 7, and we believe that the play will have a run of three months uptown afterward.

"Drifting Apart will be produced in grand style, perfect attention being given to every detail, and a very strong cast engaged, of which Mrs. Herne and myself will be members. I shall commence work on the play on April 9, thus having a month to complete it before its production. The piece is full of glees and choruses, and altogether fifty people will be employed on the stage. John T. Ford has already booked the play for two weeks next season at the Grand Opera House, Baltimore, and I am also in negotiation with several other managers."

Vaudeville in First-Class Theatres.

The success of the Howard Athenæum company at the Star Theatre last week greatly exhilarated Manager William Harris, who was in town looking after the interests of the organization.

"We shall play only the first-class theatres next season," he stated to a MIRROR representative. "Our show is an excellent one, and I see no reason why there should be any reproach on vaudeville so long as it is bright and entertaining and without objectionable features. To show you what the Howard Athenæum co. is thought of, let me tell you that we are booked for next season at the Fourteenth Street Theatre, the Star, Niblo's, the Windsor, the Boston Theatre, the Haymarket, Chicago; the Opera House, Pittsburg; and other theatres of that stamp throughout the country. The reason why I play at the Boston instead of the Howard is because the latter is not large enough.

"On May 12 I shall go to Europe in search of specialties for next season. I am in negotiation with Paul Cinquevalle, the juggler, and his troupe of acrobats, the greatest card now in England, and have offered him $350 a week. We shall open our next season on Sept. 3 in the East, playing a couple of weeks at one-night stands, and then going to Jersey City, playing at the Academy of Music. Then we close a couple of weeks just before election."

Gossip of the Town.

Sweatman's debut in Civil Service at Buffalo was a success according to a dispatch.

James R Nugent, the well known theatrical manager, sails for Europe on April 14.

Bijou Fernandez will not go to Europe, remaining here to complete her education.

Josie Robinson Haywood is engaged to play Ruth in Hoop of Gold at Brooklyn next week.

Viola Allen will be the leading lady at the Boston Museum next season, vice Miss Evenson.

Flora Moore has decided to postpone the opening of her starring tour in Charles T. Vincent's new farce comedy, especially written for her, until after the election.

Robert Wareing, for many years manager of a theatre in Hoboken, N. J., died last week of consumption.

Harry M. Pitt will succeed William Seymour next season as stage manager of the Boston Museum.

T. D. Frawley has been engaged to support Nell Burgess during the coming engagement at the Standard Theatre.

Forepaugh and Donnelly, of Forepaugh's Theatre in Philadelphia, will play only first-class attractions hereafter.

The Golden Giant company closed the season at Pittsburg last Saturday night, and the company have returned to this city.

Ariel Barney signed a contract with R. E. J. Miles on the 30th ult., giving him the management of Julia Marlowe for five years.

Frank B. Murtha emphatically denies the printed statement that he is going to give up the management of the Windsor Theatre.

Daisy Dorr, who has made so favorable an impression in A Possible Case will be professionally known hereafter as Dorothy Dorr.

Al. S. Phillips has again interested financial parties in his burlesque of Faust, and proposes to get it up on a grand scale for next season.

It is the intention of Manager J. M. Hill to play A Possible Case all Summer. Should it succeed at the Standard, he will probably keep it there.

Lizzie Goode has signed with Augustus Pitou for Mantell's company for the balance of the season. She opened with him in Detroit last Monday night.

J. C. Stewart is sole proprietor of the Two Johns company, and not the manager, as erroneously stated last week. A. Q. Scammon is the manager.

Mrs. E. L. Fernandez is engaging the seventy-five people who are to appear in the march in the opera of The Queen's Mate, to be produced at the Broadway Theatre on May 1.

A telegram from Chicago states that Louis James and Marie Wainwright opened on Monday night at the Haymarket, to the largest house of the season and had a splendid reception.

Camille d'Arville, the English prima donna who is to play Pepita in The Queen's Mate at the Broadway Theatre late this month or early in May, arrived in this country on the *Trave* on Sunday last.

Mart. Hanley states that owing to numerous requests, not alone from people in this city, but from out-of town, it is probable that Lavender will be revived at the Park Theatre before the close of the season.

The exact receipts of the Booth-Barrett three weeks' engagement in San Francisco this season were $60,000. The total receipts of Mr. Booth's four-weeks' engagement last year in the same city were $68,000.

"Reports are being circulated," said Mart. Hanley to a MIRROR reporter, "that this member and that of our company are not going with us next season. I think those statements are only 'feelers.' Our company will positively not be engaged until after the Boston engagement, the latter part of June."

Billy West, of Edward Harrigan's company, who had his leg broken several weeks ago, made his first appearance at the theatre on Tuesday to the great delight of his brother actors. His limb is gradually resuming its shape, and he expects to be out of the house permanently within a week or two.

Kitty Cheatham distinguished herself recently at the Casino. She has played her own part of Cerise and besides that she had to play Erminie one night, on account of Pauline Hall's illness; another night the part of Javotte fell to her lot at fifteen minutes' notice, in the absence of Marie Jensen. Miss Cheatham is the only actress in the company who has played the three roles.

Abott Graves, son-in-law of Louis Aldrich, has on exhibition in Kirkpatrick's window, corner of Twenty-second street and Fifth avenue, a leviathan floral painting that is exciting admiration. It represents a wheelbarrow, filled with Jacquiemenot and other roses, and is considered by connoisseurs a fine piece of work. Mr Graves is at present in Europe, where Mr. Aldrich will shortly join him.

Blanche Weaver has returned from her tour with Julia Marlowe, and is now in the city and at liberty. She has done some very capable work in the Marlowe company, and has received quite flattering press notices for her Helen, in The Hunchback, and Olivia, in Twelfth Night. Miss Weaver was formerly with Fanny Davenport, and afterward played in California and the West Indies.

"Instead of the Irish play already announced," said Ed. Harrigan to a MIRROR reporter, "I shall open next season at my house with a local play of a domestic character. Instead of devoting it to spectacular effect I shall endeavor to have it touch the hearts of the people. I have worked hard on the play, and I think that my efforts will be appreciated. In it I shall undertake a dual role—the part of an Italian and that of an Irishman.

It is rumored that Manager P. Harris, of the Academy of Music, Baltimore, is after the lease of a prominent theatre here. A MIRROR reporter approached him at the Hoffman House upon the subject, but he preferred to remain silent upon the subject. He said, however, in speaking of his own theatre, that he had decided to advance the prices of admission to conform with those of the higher-priced theatres, and with increased facilities. He has concluded to give but three matinees per week next season in Washington, Cincinnati and Louisville, and will make a slight advance in the prices of admission on his entire circuit. He reports that his business everywhere this season has been unusually good, and that the Academy—which is reputed to hold $3,000—under his management has been uniformly successful.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

By permission of her guardian (Aaron Walters) Katie Rooney w s permitted to play in One of the Bravest at Leh gh Theatre 27.—Marion Percy (Miss Rooney's predecessor) rejoined the co. here. Miss Percy has been very ill for the past six weeks.

WARREN.

Library Hall (Wagner and Reis, managers): Tony Denier's Pantomime co gave a good performance to small house 27. Satisfaction. The horizontal bar and acrobatic feats of the Ashton Brothers deserve praise. All specialties good. Phil S. Greiner's Bad Boy co. 30, with brass band, orchestra and goats. Played to empty seats, it being Good Friday n ght. Ezra Kendall 10.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Louise Arnot and good co. in light dramas week of 26, to good business, giving satisfaction.

BEAVER FALLS.

Opera House (C. B. Foster, manager): Scott, Mills and Ada Melrose kept a good-sized audience in a roar March 30 with Chip o' the Old Block. Balance of co. good. Nobody's Child 2.

Sixth Avenue Theatre (M. Rohrkaste, manager): This house was closed past week on account of the Temple Theatre Operatic co. having closed in Baltimore 24. Robert Downing 14.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Greiner's Bad Boy March 29, giving poor satisfaction. The co. carries an excellent band and orchestra.

NEWCASTLE.

Opera House (R. M. Allen, manager): Tony Denier's Specialty co. drew a large and well pleased audience March 26. Lafayette College Glee and Banjo Club 28. Good performance to very light business. Marie Prescott 9; McIntyre and Heath's Minstrels 13.

ERIE.

Park Opera House (Wagner and Reis, managers): Lafayette College Glee, Banjo and Mandolin Clubs March 29 to poor business. Tony Denier's Humpty Dumpty 30 to good business. Marie Gilchrist is a very graceful and clever dancer. The Ashton Brothers in their athletic business were good. Fred Mills, the ventriloquist, created much amusement. The co. all around was good. This week the Bennett and Moulton Opera co.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Our people were very much disappointed this week over the non-appearance of In the Swim co. They would have had a good house, for the advance sale was very large. Chip o' the Old Block March 31 to large house. Scott and Mills are fair actors, and Ada Melrose is an artiste of exceptional ability. Pat Muldoon 13; Oliver Byron 16.

EASTON.

Opera House (John Brunner, manager): Parker and McCarthy's One of the Bravest drew a fair house March 26. It is an old-fashioned play of the blood-curdling type and gave profound satisfaction to the galleries. McCarthy as the star is not a brilliant genius. Kellar the magician 6.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Ranch 10, March 26, to a top-heavy house. J. C. Hall and J. H. Miller, supported by a good co., gave an acceptable entertainment. One of the Bravest, 30, to a large house.

WILLIAMSPORT.

Academy of Music (William G Elliot, manager): One of the Bravest March 31 to a fair sized and elated audience.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Alpine Warblers March 29 to small audience. Their vocal and instrumental selections were well received. George S. Knight and a clever co. in Over the Garden Wall to good business, satisfying everybody. Boston Ideals 7; Nat Goodwin 9.

Item: The scenery, stage, etc., of Richmond Hall, which in past years was used for theatrical purposes, have been removed, and the hall converted into a lodge room and business offices.

NORTH EAST.

Short's Opera House (T. W. McCreary, manager): Helene Adell in a dramatic repertoire week of 26 to good houses. Miss Adell is deservedly a general favorite here. The co has been strengthened the past week by the acquisition of Joseph Adelman as leading man; Stella Gilbert, Theresa Gilbert and T. J. Jackson.

Item: J. L. Wooderson, of the Helene Adell co., has just completed a new play entitled After Many Days, which the co. will produce in a few days.

McKEESPORT.

White's Opera House (A. W. Van Anda, manager): Edwin Arden in Barred Out, March 27; light business. Mr. Arden was favorably recognized by an enthusiastic audience. Thomas W. Keene, the tragedian, was an admiring spectator. Fisher's Cold Day co. 31 to good business.

PITTSTON.

Music Hall (W. D. Evans, manager): Ranch 10 drew a fair house March 27. One of the Bravest 29; top-heavy house. This co. is a good one and the scenery first-class. Dixey 7; Kittie Rhoades 16-21.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Haverly's Uncle Tom's Cabin co. closed successful engagement Saturday. Daisie Markoe made a very natural Topsy, George H. Eaton a good Uncle Tom, and Frankie Carpenter a pleasing Eva. Little Tycoon this week; ocean 9.

Westminster Musee: John E. Ince in the farcical-comedy, Fun in a Boarding School, has gathered about him a co. of very clever artists, whose witty sayings and singing were heartily appreciated by large audiences. The star is very funny. This week Agnes Wallace Villa in The New Magdalen.

Gaiety Museum. Comic opera still the attraction. Olivette drew crowded houses. This week The Pirates of Penzance.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): Mrs. Langtry March 26-27 in As in a Looking-Glass and A Wife's Peril to well-filled houses. The Lily possesses a strikingly handsome face and figure, but little dramatic ability. Support fairly good. The proposed reception did not come off on account of the recent death of Mrs. Langtry's father.

TENNESSEE.

NASHVILLE.

The Vendome (J. O. Milsom, manager): A Night Off was admirably presented, March 26-28, by the Bartram and Burbridge co. to light business. The stars were exceedingly funny. Alice Evan and Alice Crowther, Mrs. Eberle, John Flood, Robert Edeson, and the whole co., were uniformly good. McNish, Johnson and Slavin's Minstrels packed the house 30-31, and thoroughly pleased all. The organization is certainly a good one.

The Masonic (E. V. Anglim, manager): Adelaide Randall, supported by a very good though small co., March 26-28, and presented in a very creditable manner Madame Boniface, Niniche and The Bridal Trap. Miss Randall and her pretty sister have been for a long time favorites in Nashville.

Items: Mrs. Potter was booked for 29, at the Vendome, but for some reason canceled. Manager Milsom holds on to his contract though, and has notified her manager that he will expect him to pay him rent for the house. He says he does not propose to allow managers to make contracts with him and break them at pleasure any longer.—There is nothing underlined for either the Vendome, the Masonic or the Grand the coming week. The regular season is drawing to a close.—The Adelaide Randall co. goes out of existence at the close of the season. Miss Randall says she will accept a position in one of the leading opera cos.—The Nashville Lodge of Elks gave a social Friday night that was very pleasant.—Prof Abbott, leader of the Vendome orchestra, has spread himself this season. He not only has the best orchestra in the South, but he has brought out the latest and best music of the day.—While in Louisville recently Manager Anglim succeeded in forming a circuit of popular price theatres for next season, embracing Louisville, Nashville, Birmingham, Montgomery, Mobile, New Orleans, and possibly Memphis, and this he will work in conjunction with his Tennessee circuit, which takes in Lebanon, Gallatin and Columbia. He hopes when his arrangements are complete to be able to insure all cos. playing his circuit an engagement of from five to six weeks.

MEMPHIS.

New Memphis Theatre (Frank Gray, manager): Levy, the cornetist, and his own concert co., March 26, for the benefit of Manager Frank Gray to a packed house. Lillian Lewis 27 balance of the week, opened in Article 47 to a fair house.

Items: Billy Emerson arrived here 29, and will join McN., J. and S.'s Minstrels.—Levy, the cornetist, gives two sacred concerts at Jackson Mound Park, April 1.—Allen DeMonde and Lizzie Ingles closed with the Lillian Lewis party April 1 and went to Cincinnati to join a party for the Summer.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Trixie co. 28 and 29 to moderate business. Co. made quite a hit.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): The regular season was closed 27 by McNish, Johnson and Slavin minus Slavin. Very good business. This is one of the best minstrel shows that has visited our city this season. Nellie Free, 20—one week; popular prices.

TEXAS.

WACO.

Garland Opera House (J. P. Garland, manager): New Orleans Juvenile Opera co. March 22 23, to poor business. They did not show 24, on account of small audience. The co. is a good one and deserved better patronage. Although children they had the best chorus that was ever in this city. Mlle. Rhea in Frou-Frou 26, attracted a large audience, and the appreciation of the play was manifested by frequent and hearty applause.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Bartholomew's Equine Paradox to fair houses March 26, giving satisfaction. Attendance fell off afterward, owing doubtless to this being Holy Week, and to the fact that the novelty of the entertainment has worn off. Engagement terminated abruptly 28.

SHERMAN.

Sherman Opera House (L. A. Mayer and Co., managers): Small audience March 21, to see Kerry Gow by J. S. Murphy and co. To those who had seen The Murphy in the play, it was a disappointing performance. Shaun Rhue, second night, gave better satisfaction. Mr. Murphy is only a fair comedian. Of the support Ada Shattuck, Harold Courtney and Harry Sinclair were alone worthy of mention. Hallen and Hart canceled their date.

DALLAS.

Greenwall's Opera House (Greenwall and Son, managers): Hallen and Hart were booked for March 23 24, but after playing the first night to a very small audience, jumped to the next stand. They carry a first-class variety show, but fail to draw good houses in the South.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Mlle. Rhea opened her first engagement in San Antonio week of March 23, playing a repertoire. She left a very favorable impression. Her supporting co. is excellent; business good. Edward Bell, the leading man, is a pleasing actor, and gives the star very efficient support. J. R. Amory and Ella Wren in the comedy roles are fine. Adelaide Fitz Allen, W. R Owen and R. G. Wilson deserve mention; in fact, it is a pleasure to witness a performance given by such a well-balanced co.

Items: In April only three cos. are yet booked: Milton Nobles 6-7; Joseph Jefferson 13-14; Mrs. Langtry 20-21.—Quite a little talk around town as to who will get the Opera House. We trust Manager Rische will secure the lease, as the company have every reason to feel satisfied with his management. His untiring efforts and his pride in the Opera House has created for San Antonio an enviable reputation as a theatrical point, and he has secured for us this past season a class of cos. and plays such as San Antonio has never seen before.—The Mirror is now for sale at every newstand in the city, which is good evidence of its popularity.

TEMPLE.

Bijou Opera House (M. W. Branch, manager): New Orleans Opera co. March 19 21 to light business. Co. good and deserving of better houses. Bell's Marionettes and Ellis and Burke on previous date to large houses The Southern Novelty co., advertised for 27-28, failed to materialize.

FORT WORTH.

Opera House (George H. Dashwood, manager): Mlle. Rhea appeared March 27-28 and matinee in Frou-Frou, Camille and Fairy Fingers to good business. Supporting co good.

PARIS.

Babcock Opera House (John H. Walker, manager): J. S. Murphy in Kerry Gow, played before a fair house 23; performance fairly good.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Annie Pixley came and conquered—made a complete "mash" on the whole town from pit to ratsroost. Your scribe does not remember ever having seen an artiste who created so great an interest on a first visit. Deacon's Daughter 19-20; Charity Girl 21. The Deacon's Daughter is much the better of the two. Houses were full each night. Abbey's U. T. C co. 27-28.

VIRGINIA.

STAUNTON.

Nothing in Opera House since last report. Traveling cos. will be glad to learn that a fine new Opera House has just been finished at Charlottsville, which will break the long jump between Staunton and Richmond. Charlottesville is forty miles east of Staunton (between Staunton and Richmond), and being the location of the University of Virginia is an excellent town for good attractions. Messrs. Page and Spooner will manage the new theatre. Professor Bristol's to immense matinee Saturday 24.

PETERSBURG.

Academy of Music (Charles P. Curtice, manager): This house was closed all week. Thomas G. Leath, Manager Mozart Academy of Music in Richmond, has come to an understanding with the board of directors of the Academy of Music whereby he will purvey the attractions to be presented during the next dramatic season.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Reopens under management of new lessee, Mr. Leith, of Richmond, on the 2d, with H. Sothern in The Highest Bidder. Next week, Richard Mansfield.

Opera House (R. R. Taylor, manager): This house also opens under new management, 2. Lucky Ranch will be the attraction.

Items: Manager Sherwood and his charming lady, the editor and proprietor of the *Stage*, returned from a brief business trip to New York March 30. As a result of their visit to your city he secured Corinne, Robson and Crane, Jim the Penman and Evangeline.

WEST VIRGINIA.

WHEELING.

Grand Opera House (O. C. Genther, manager): Cold Day co. March 26 28; business very good, but nothing new. Mat H. McNaib joined the party here. Gus Hill's Specialty co 29-31; giving a good all around show, displaying the S. R. O. sign each evening. Shaffer and Blakely 12-14.

HUNTINGTON.

Nellie Free was well patronized March 27-28, despite bad weather. Harry Fenwick is now playing juveniles, vice Lew Woodworth.

WISCONSIN.

MILWAUKEE.

Academy (Jacob Litt, manager): Rosina Vokes 29 to good business. The repertoire included two new comedies, A Game of Cards and Pantomime Rehearsal, which were well received. There is such an evident desire in Miss Vokes' acting to please, and such a charming dash and brilliancy of manner, that her efforts captivate an audience at once; her co., too, is good. Courtney Thorpe, Felix Morris and Fred Gottschalk gave great satisfaction. Mercedes Leigh and Eleanor Barry, two new members, are quite clever.

Grand Opera House (E. G. Rodolf, manager): Alfred Misco's Magic Talisman to fair house. The piece is a mixture of Humpty Dumpty, variety and clap-trap that defies a name.

Palace Theatre (O. F. Miller, manager): This house has been unfortunate of late, several cos. failing at the last moment to fill their dates. The Chicago opera co. bring the last one to disappoint 24-25.

People's (John S. Raynor, manager): Strong variety bill, ending with a sparring exhibition.

Items: Prof. Thiele, leader of Academy orchestra, has his new opera, Fort Carmel, libretto by Harry B. Smith, in active rehearsal. It will be produced for the first time April 13 at the Academy.—Managers Osthoff and Zabel, of Schlitz Park, have arranged for a season of light opera at the Park this Summer.—I. A Soloman, ahead of Only a Farmer's Daughter, has been here this week. He goes with George Adams' new pantomime next season.—C. F. Wegand, advance agent Natural Gas, and James V Cook, agent Jennie Yeamans, arrived this week, and are arranging preliminaries.

EAU CLAIRE.

Opera House (J. Cass, manager): John Dillon in Wanted the Earth March 27, to fair and well pleased audience. Gardiner's Zozo to good houses 29-30. Pauline Montigriffo and Toma Hanlon made themselves favorites with the audience, and George H. Adams, Charles Renwick and Doner came in for their share of applause.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Misco's Magic Talisman to good business 19, and small house 20. Good pantomime co. Coming: Jennie Yeamans, Daniel Boone, Boy Tramp.

Item: Dan Castello, the old-time circus clown, was in town 29, being entertained by the G. A. R., of which order he is a prominent member.

MOLINE.

Wagner Opera House (Louis Fritz, manager): Switzer-Hamilton Dramatic co 18 24 inclusive. Show well attended, and audience satisfied. Dashington and Talbot Minstrels 28. Not as large attendance as performance deserved.

JANESVILLE.

Lappin's Opera House (J H. Brown, manager): The Jolly Pathfinders closed the house for this season.

Myers' Opera House (P. L. Myers, Jr., manager): Will open April 11 with Gus Williams.

WAUSAU.

Grand Opera House (H. L. Wheeler, manager): Zozo, 27 28, played to the best business of the season. Every seat was sold and the S. R. O. card put out before eight o'clock the first night. The performance was well received and gave satisfaction. This has never been a good two-night town, but the gorgeous scenery and pretty girls drew nearly as large a house the second night. Rentfrow's Pathfinders 7, Gus Williams 18.

WYOMING.

LARAMIE.

Maennerchor Hall (William Marquand, manager): Baird's Minstrels showed to big house here March 23

CANADA.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): On the Rio Grande 26, week, to fair business, Holy Week of course slightly diminishing the usual large audience at this house. The play is above the general run of border dramas, and free from blood and thunder situations. M. J. Jordan and Mark Price were very good, while Harry Hawk was very clever. Under the Gaslight 9, week.

Item: The Academy of Music, according to custom, has remained closed during Holy Week. The Hanlons in Le Voyage en Suisse an Easter week attraction.

HAMILTON.

Grand Opera House (Thomas Kiche, manager): Peck and Fursman's Daniel Boon co. played to good business 27. Play very fair specimen of frontier life, and brought rounds of applause. Co. only fair. A Pair of Kids, April 5-6; Redmund Barry, 13-14. Peck's Bad Boy co. 17.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. Palmer's Jim the Penman (Western co.): Washington April 2—week; Baltimore 9—week, Philadelphia 16—two weeks.

A. M. Palmer's Jim the Penman (Southern co.): Toronto, Ont., April 2—week; Montreal, Que., 9—week; Watertown, N. Y., 16, Oswego 17, Utica 18, Troy 19-21

A Night Off (Bertram) Co.: Piqua, O., April 5, Sidney 6, Lima 7, Bellefontaine 9, Mansfield 10 Worcester 11, Canton 12 Akron 13, Warren 14, Steubenville 16, Wheeling, W. Va., 17, Zanesville, O., 18 Newark 19, Springfield 20, Urbana 21, Cincinnati 22—week.

A. L. Wilbur Comedy Co.: Sacramento, Cal., April 23—week.

Arthur Rehan's Co.: Minneapolis, Minn., April 2-7, St. Paul 9—week; Chicago, Ill., 16—week.

Atkinson-Cook (Peck's Bad Boy) Co.: Toronto, Can., April 9—two weeks.

Atkinson-Cook Dramatic Co.: Philadelphia April 2—week; South Norwalk, Ct., 9—week; New Bedford, Mass., 16—week; Nashua 23—week; Fitchburg 30—week; Chelsea, May 7—week; Salem 14—week; Lynn 21—week, and close.

Annie Pixley: San Francisco, March 28—three weeks; Los Angeles April 16—week; Portland, Ore., 23—week.

Ashley-Drayton Co.: Hoosick Falls, N. Y., April 2—week.

Alone in London Co.: Holyoke, Ct., April 5, Waterbury 6, New Haven 7.

A Possible Case Co.: N. Y. City April 2—indefinite.

Ada Gilman Co.: Allentown, Pa., April 2—week; Shanokin 9—week.

A Grass Widow Co.: Lowell, Mass, April 5, Salem 6, Nashua 7.

Booth-Barrett Co.: Denver April 2, Omaha, Neb., 9-11, Lincoln 12, Topeka, Kas., 13, Wichita 14, Leavenworth 16, St. Joseph, Mo., 17, Des Moines, Ia., 18, Cedar Rapids 19, Dubuque 20, Davenport 21

Baldwin's Theatre Co.: McKeesport, Pa., April 2—week.

Boston Theatre (G. W. Lowe's) Co.: Northfield, Minn., April 6-7.

Bunch of Keys Co.: Cincinnati, April 2—week; St. Louis 9—week.

Boy Tramp (Mme. Neuville's) Co.: St. Joseph, Mich., April 5, La Porte, Ind., 6, Michigan City, Ind., 7, Milwaukee, Wis., 9—week; Waukesha 16, Jefferson 17, Beloit 18, Rockford, Ill., 19, Elgin 21, Chicago 23—indefinite.

Benj. Maginley: Kingston, Canada, April 5, Ottowa 6 7

Barry and Fay: Grand Rapids, Mich., April 6.

Bad Boy Co. (Grenier's): Westfield, N. Y., April 5, Ashtabula, O., 6, Elyria 7, Bellevue 9, Monroe, Mich., 10, Ypsilanti 11, Mt. Clemens 12, Port Huron 13

Black Thorn: Chicago April 2—week; Joliet, Ill., 9, Peoria 10 (open 11), Bloomington 12, Decatur 13, Springfield 14, St. Louis, Mo., 16—week.

Bolossy Kiralfy's Dolores Co.: N. Y. City April 2—indefinite.

Bayer-Davis Co.: Rockford, Ill., April 2, Janesville 3-7.

Bur Oaks Co. (Higgins and Keane's): Waukesha, Wis., April 2—week.

Bishop's Comedy Co.: Watertown, N. Y., April 2—week.

Chip o' the Old Block Co.: Wilmington, Del., April 5 7, Harrisburg, Pa., 9, Norristown 10, New Brunswick, N. J., 11, Bridgeport, Ct., 12-14, N. Y. City 16—week; Brooklyn, E. D., 23—week.

C. A. Gardner Co.: Pittsburg, Pa., April 2—week.

Conrad the Corsair (E. E. Rice's) Co.: Baltimore April 2—week.

Charles Erin Verner Co.: April 2—week; Buffalo 9 11, Chicago 16—week.

Chanfrau: Washington, D. C., April 2—week.

C. T. Ellis: Boston April 2—week; Brooklyn 9—week; Albany 16—week.

Cold Day Co. (Perkins D. Fisher): Phillipsburgh, Pa., April 5, Tyrone 6, Altoona 7.

Cattle King (J. H. Wallick) Co.: Philadelphia April 2—week.

Civil Service Co.: Buffalo, N. Y., April 2—week; Louisville, Ky., 9—week; Cincinnati, O., 15—week; St. Louis, Mo., 22—week; Chicago, Ill., 29—week; open May 7—week; Baltimore 14—week; Washington 21—week; Boston 28—week; Brooklyn June 4—week.

Crimes of a Great City Co.: Denver, Col., April 2—week.

Carlton-Todd Co.: Lebanon, Pa., April 2—week.

Clara Morris: N. Y. City April 2—two weeks.

Denman Thompson: Indianapolis April 2 7, Pittsburg, Pa., 9-14. Brooklyn 16-28, Boston 30-May 12.

Dark Secret Co.: Boston, April 2—week.

Daniel Boone Co.: Fort Wayne, Ind., April 7.

Dalys' Upside Down: Lowell, Mass., 6, Laconia, N. H., 8, Concord 9, Bellows Falls, Vt., 10, Holyoke, Mass., 12, Westfield 13, Willimantic, Ct., 14. Jersey City 16—week; N. Y. City 23—week and close of season.

Danite (McKee Rankin) Co.: N. Y. City April 2—week; Pittsburg, Pa., 9—week.

Edith Sinclair Comedy Co.: Grand Rapids, Mich., April 5-7, Indianapolis, Ind., 9—week.

Effie Ellsler: Adrian, Mich., April 5, Toledo, O., 6-7, Sandusky 9, Lima 10, Fostoria 11, Norwich 12, Findlay 13, Fort Wayne 14, Chicago 16—week.

Evangeline Co.: Lawrence, Mass., April 7.

Evans and Hoey Co.: St. Paul, Minn., April 2—week; Minneapolis 9—week; Chicago 16—week; Lincoln 23-25, Cheyenne, Wyo., 30, Los Angeles, Cal., 30, Sacramento May 7-8; Stockton 9, St. Jose 10, Oakland 11-12, San Francisco 14—week.

Early Bird (Lester and Allen's) Co.: New Orleans April 9—two weeks; Galveston, Tex., 23-24, Houston 25, Brenham 26, Austin 27, San Antonio 28 29, Waco 30.

E. F. Thorne Co.: Buffalo April 2—week.

Edmund Collier's Co.: Albany April 2—week.

Edwin Arden's Co.: Pittsburg April 2—week.

Eunice Goodrich Co.: Aurora, Ill., April 2—week, Rock Island 9—week; Creston, O., 16-18, Plattsmouth, Neb., 19 21, Omaha 23—week, Lincoln 31—week; Atchison, Kas., May 7—week: Leavenworth 14—week; Topeka 21—week; Wichita 28—week; Winfield June 4—week.

Floy Crowell: Findlay, O., April 2—week: Toledo, 9—week; Grand Rapids 16—week; Chicago 30—two weeks.

Francis Labadie Nobody's Child Co.: Greenville, Pa., April 5, Sharon 7.

Florence Hamilton (My Husband) Co.: Bloomington, Ill., April 5 Springfield 6, Galesburg 7, Monmouth 9, Ottumwa, 10, Keokuk 11, Mt. Sterling, Ill., 12, Pittsfield 13, Louisiana, Mo., 14, Columbia 16, Mexico 17, Jefferson City 18, Sedalia 19, Fort Scott, Kas., 20, Nevada, Mo., 21.

Fun in a Boarding School: Gloucester, Mass., April 5, Beverly 6, Lynn 7.

Flavia Colie's Co.: Marlborough, Mass., April 2—week.

Fred. Warde Co.: St. Louis, April 2—week; Moberly 9, Hannibal 10, Fort Madison 11, Burlington 12, Oskaloosa 13, Boone 14, Marshalltown 16, Waterloo 17, Portland, Ore., 23—week; San Francisco 30—two weeks.

Fannie Davenport Co.: N. Y. City March 3—indefinite.

Frank I. Frayne's Co.: Baltimore, April 2—week; N. Y. City 9—week; Philadelphia 16—week; Brooklyn, N. Y., 23—week; Albany 30—week; Syracuse 7—week; Rochester 14—week.

Frederic Bryton's Co.: Exeter, N. H., April 5, Portland, Me., 6-7, Bangor 9 10.

Florence Bindley Co.: Philadelphia April 2—week.

Felix Vincent Co.: Aberdeen, D. T., April 2—week.

Frank Mayo Co.: N. Y. City April 2—indefinite.

Geraldine Co.: Sacramento, Cal., April 6 8.

Gray and Stephens: Harrisburg, Pa., April 2—week; Wilmington, Del., 9—week; Hoboken, N. J., 16—week.

Georgie Hamlin Co.: Sioux Falls, Dak., April 2—week.

Gus Williams' Co.: Chicago April 2—week; Wausau, Wis., 18—week.

Genevieve Rogers' Co.: Elgin, Ill., April 2—week; Ottawa 9—week.

Graham-Earle Co.: Union City, Ind., April 2—week.

German Detective (Frank S. Davidson) Co.: Watsontown, Pa., April 5 Hughesville 6, Bloomsburg 7, Nanticoke 9 Plymouth 10, Olyphant 11, Pleasant Valley 12, Tunkhannock 13.

George S. Knight: Detroit, Mich., 5-7.

Hanlons' (Voyage en Suisse) Co.: Montreal, April 2—week.

Hart's Comedy Co.: Johnstown, Pa., April 2—week; Tyrone 9—week.

Hanlons' New Fantasma: Brooklyn April 2—week.

Held by the Enemy (Gillette's) Co.: Oswego, N. Y., April 7, Boston, Mass., 9—week.

Hardie-Von Leer Co.: Cleveland, O., April 2—week.

Hattie Bernard-Chase Co.: Canandaigua, N. Y., April 5, Penn Yan 6, Warren 7, Buffalo 9—week; Montreal, 16—week; Cincinnati 29 week; Louisville, Ky., May 7—week; Indianapolis 14—week; Chicago 21—two weeks.

Hearts of Oak (Herne's): Philadelphia April 2—week.

Human Nature Co.: Salem, Mass., April 5, Amesbury 6, Haverhill 7, Exeter, N. H., 9, Nashua 10, Manchester 11, Laconia 12, Chelsea, Mass., 13, Fall River 14, Lynn 16

Helene Adell's Co.: Bradford, Pa., April 2—week; Sharon 9—week; Erie 16—week; Warren 23—week; Jamestown 30—week.

Hoodman Blind Co.: Brooklyn, N. Y., April 2—week

Highest Bidder: Richmond, Va., April 5 7, Trenton, N. J., 9, Easton, Pa., 10, Reading 11, Wilkesbarre 12, Scranton 13-14, Brooklyn, N. Y., 16—week; Newark, N. J., 23—week; Brooklyn, E. D., 30—week; Boston, May 1—three weeks.

Harbor Lights Co.: Brooklyn, E. D., April 2—week.

Hattie Irving Co.: Iron Mountain, Mich., April 2—week.

Ida Van Cortland Co.: Battle Creek, Mich., March 26-April 5.

Ivy Leaf Co.: Westfield, Mass., April 4, Worcester 5—week.

Irene Taylor Co.: Somerset, O., April 2—week.

Irene Worrell Co.: Paducah, Ky., April 2—week.

I. S. Moulton Co.: Taunton, Mass., April 2—week.

Janauschek Co.: Philadelphia April 2—week; Brooklyn, 9—week.

J. J. Dowling Co.: Syracuse, N. Y., April 2—week.

John S. Clarke: Philadelphia, Dec. 26—indef. season.

Jennie Yeamans: Milwaukee, Wis., April 6-9.

Julia Anderson Co.: Ansonia, Ct., April 5, Southington 6, Birmingham 7, Waterbury 9, Thompsonville 10 New Britain 11, New Haven 12-14, N. Y. City May 1.

Joseph Jefferson Co.: New Orleans April 2—week; Galveston, Tex., 9-10, Houston 11, Austin 12, San Antonio 13-14, Waco 16.

James O'Neill Co.: Kansas City, Mo., April 5-7, Topeka 9, Leavenworth 10, Atchison 11, St. Joe 12, Ottumwa, Ia., 13, Burlington 14, St. Paul, Minn., 16-21, Minneapolis, Minn., 23, week.

J. K. Emmet Co.: Newark, N. J., April 2—week; Philadelphia 9—week.

Joseph Murphy: Danbury, Ct., April 5, New Britain 6, Holyoke, Mass., 7, Springfield 9, Pawtucket, R. I., 10, Fitchburg, Mass., 11, Manchester, N. H., 12 13, Nashua 14, Haverhill, Mass., 16, Lawrence 17-18, Marlboro 19, Salem 20-21, Clinton 23-25, Taunton 26, Fall River 27-28, Harlem (N. Y. City) 30—week.

John A. Mackay's Pop Co: Louisville, Ky., April 19 21, Indianapolis 22 24.

Jennie Kimball's Mam'zelle Co.: Indianapolis, Ind., April 2—week; Dayton, O., 9—week; Columbus 16—week; Detroit 23—week, and close of season.

John Dillon (Wanted the Earth) Co.: Duluth, Minn., April 14.

James-Wainwright Co.: Chicago April 2—week; Cincinnati 9—week; N. Y. City 16—two weeks.

John S. Murphy: Lamar, Mo., April 5, Nevada 6, Fort Scott, Kas., 7-8, Parsons 9, Winfield 10, Wellington 11, Caldwell 12, Wichita 13, Kingmen 14.

Kittie Rhoades Co.: Wilmington, Del., April 2—week

Kate Claxton Co.: Cleveland, O., April 2—week.

Kate Castleton Co.: Kearney, Neb., April 5, Grand Island 6, Hastings 7, Beatrice 9, St. Joseph, Mo., 10-11, Kansas City 12-14

Kindergarten (Stanley-Macy) Co.: Buffalo, N. Y., April 2—week; Newark, N. J., 9—week; Philadelphia 16—week; Albany, N. Y., 23—week; Syracuse 30—week; Rochester May 7—week.

Keep it Dark Co.: St. Louis, Mo., April 2—week.

Louise Arnot Co.: Jamestown, N. Y., April 2—week; Williamsport, Pa., 9—week

Lottie Church Co.: Birmingham, Ala., April 2—week; Chattanooga, Tenn., 9—week.

Lillian Lewis Co.: Milwaukee, Wis., April 5 8, Chicago 9—two weeks.

Louise Pomeroy: Ashland, Pa., April 2—week: New Brunswick, N. J., 16—week.

Little Puck (Frank Daniel's) Co.: St. Louis, Mo., April 2—week.

Lotta Co.: Brooklyn April 2—week.

Lost in New York Co.: Oshkosh April 5-7, Cincinnati 9—week; Brooklyn 16—week; N. Y. City 23—week.

Lagadere: Milwaukee, Wis., April 5-8.

Lizzie Evans: Grand Rapids, Mich., April 7, Chicago 8—week; Chippewa Falls 16, Eau Claire 17-18, Stillwater 19.

Little Nugget: Brooklyn April 2—week.

Lyons' Comedy Co., Kokomo, Ind., April 2—week.

Louie Lord Co.: Iowa City, Ia., April 2—week.

Lights and Shadows: Philadelphia, April 2—week.

Leonzo Brothers: Louisville, Ky., April 2—week.

Lost in New York Co.: Cincinnati April 2—week; Brooklyn 9—week.

Lost in London: Newark, N. J., April 2—week.

Meg, the Outcast (Scoter and Willard) Co.: Butler, Ind., April 5, Bryon, O., 6, Goshen 7

My Aunt Bridget (Monroe-Rice) Co.: Toledo, O., April 5-7, Lima 9, Akron 10, Youngstown 11.

Margaret Mather: N. Y City April 2—indefinite.

Mrs. James Brown Potter: Omaha, Neb., April 4-5 St. Joe, Mo., 6, Topeka, Kas., 7, Cheyenne, Wyo., 9, Salt Lake City, Utah, 11-12, San Francisco, Cal., 16—two weeks.

Mrs. Langtry: Selma, Ala., April 5, Mobile 6-7, New Orleans 9, Galveston 16-18, Houston 19, San Antonio 20-21.

Main Line (W. L. Allen's) Co.: Baltimore April 2—week: Richmond, Va., 9—week; Washington 16—week; N. Y. City 23—week; Pittsburg 30—week; Chicago May 14—week; Milwaukee 28—week; St. Paul June 6—week, Minneapolis 11—week.

Milton Nobles: Houston, Tex., April 4 5, San Antonio 6 7, Austin 9, Waco 10, Fort Worth 11, Sherman 12, Dallas 13 14, Denison 16.

Marie Prescott: Akron O., April 4-5, Warren 6, Youngstown 7, Newcastle, Pa., 9, Franklin 10, Titusville 11, Jamestown, N. Y., 13 14, Olean 16, Canandaigua 17, Geneva 18, Seneca Falls 19, Ithaca 20, Cortland 21.

Magic Talisman Co.: Grand Rapids, Mich., April 9—week; Detroit 16—week; Chicago 23—week.

Muggs' Landing Co.: Paterson, N. J., April 2—week.

Mazulum (Imre Kiralfy) Co.: Cincinnati April 2—week.

Modjeska Co.: Boston April 2—week; Brooklyn 9—week.

Monroe-Rice Co.: Toledo, O., April 5-7.

Monte Cristo (Benedict's): Ilion, N. Y., April 5, Schenectady 6 Amsterdam 7, Catskill 8.

Mattie Vickers' Co.: Lebanon, Ind., April 6—week.

Murray and Murphy: N. Y. City April 2—week; Poughkeepsie 9, Catskill 10, Newburg 11, Sing Sing 12, Yonkers 14, Boston 16—week.

Mora Co.: Baldwinsville, N. Y., April 5, Norwich 9—week; Oneonta 16—week.

Minnie Maddern Co.: Brooklyn March 26—two weeks; Baltimore April 9—week, Hartford, Ct. 16—week.

Melville Co.: McKeesport, Pa., April 2—week; Cumberland 9—week.

Michael Strogoff (Andrew's) Co.: Brooklyn, E. D., April 2—week.

Niel Burgess Co.: N. Y. City April 9—week.

Newton Beers (Lost in London): Newark, N. J., April 2 7, Paterson 9-14 Philadelphia 16 21, Baltimore 23-25, Wilmington 26-8, N. Y. City 30-May 5.

Natural Gas Co.: Louisville, Ky., April 5 7, Cincinnati 8—week; Boston 16—two weeks; N. Y. City May 1—indefinite.

N. S. Wood (Waifs of New York) Co: Hoboken, N. J., April 2—week.

N. C. Goodwin: Chelsea, Mass., April 5, Waltham 6, Brockton 7, Meadville, Pa., 9, Erie 10, Toronto 11, Indianapolis, Ind., 12-14, Chicago 15-2—week.

Negrotto Co.: Galena, Kas., April 2—week.

Noble's Comedy Co.: Cleveland, O., April 2—week.

Nan's Acre Lot Co.: Utica, N. Y., April 5, Syracuse 6-7, Ithaca 10.

On the Rio Grande Co.: Philadelphia April 2-7, Brooklyn 9 14.

Oliver Byron: Detroit, April 2—week; Cleveland 9—week.

Only a Farmer's Daughter Co.: Milwaukee, Wis., April 5 8, Grand Haven, Mich., 9, Allegan 10, Kalamazoo 11, Fort Wayne, Ind., 12-14, Ashtabula, O., 16, Fredonia, 17, Niagara Falls, N. Y., 18, Canandaigua 19, Auburn 20, Fulton 21, Oswego 23, Pulaski 24, Poughkeepsie 25, Newburgh 26, Sing Sing 27, Yonkers 28.

People's Theatre (Hill) Co.: Seymour, Ct., April 2—week; Ansonia 9—week; Naugatuck 16—week; Birmingham 23—week.

Patti Rosa Co.: Arkansas City, Kas., April 5, Wichita 6

Phosa McAllister Co.: Chicago, Ill., April 2—week.

P. T. Baker's Co.: Chattanooga, Tenn., April 5, Rome, Ga., 6, Columbia, Tenn., 7.

Peck's Bad Boy (Atkinson) Co.: Canastota, N. Y., April 5, Geneva 6, Niagara Falls 7.

Pathfinder (Rentfrow's) Co.: Wausau, Wis., April 7—week.

Pete Baker Co.: Chattanooga, Tenn., April 6-7, Nashville 9.

Pat Rooney Co.: Rochester, N. Y., April 2—week, Troy 9—week.

Rag Baby: Brockton, Mass., April 5, Salem 6, Lynn 7, Lowell 9, Manchester 10, Lewiston, Me., 11, Bangor 12, Portland 13 14.

Rhea: Los Angeles, Cal., April 2-7, Pasadena 9, San Diego 11-12, San Bernardino 13-14, Tuscon, Ariz., 16-17, Tombstone 18, Denning, N. M., 19, El Paso, Tex., 20, Socorro, N. M., 21, Albuquerque 23 24, Santa Fe 25-26, Los Vegas 27-28, Trinidad, Col., 30, La Junta May 1.

Run of Luck: Chicago, Ill., April 1—indef.

Roland Reed: Lincoln, Neb., April 5, Omaha 6-7, Hastings 11, Cheyenne 12, San Francisco 16—two weeks.

Richard Mansfield: Washington, D. C., April 2—week.

Robert Mantell Co.: Detroit, Mich., April 2—week.

Redmund-Barry Co.: Cleveland, April 2—week; Detroit 9-11.

Ruby Lafayette Co.: Deadwood, Dak., April 2—week.

Robson-Crane Co.: Philadelphia April 2—week.

Rosina Vokes' Comedy Co.: Chicago, Ill., April 2—two weeks; N. Y. City 16—four weeks.

Robert Downing (Gladiator) Co.: Buffalo, N. Y., April 4 7.

Ranch 10 Co.: Boston April 2—week.

Rice and Dixey's Adonis Co.: Wilkesbarre, Pa., April 6.

Shadows of a Great City: Cleveland April 2—week; Buffalo 9—week; N. Y. City—indefinite time.

Silver King Co. (Miner's): Scranton, Pa., April 5, Plymouth 6, Danesville 7, Philadelphia 9—week.

She (Hayman-Gillette) Co.: Pittsburg, Pa., April 2—week; Oswego, N. Y., 13-16.

Salsbury's Troubadours: N. Y City April 2—indefinite.

Si Perkins Co., Manistee, Mich., April 5, Ludington 6, Muskeegan 7, Grand Haven 9, Greenville 10, Owasso 12, East Saginaw 13, Bay City 14.

Standard Dramatic Co.: McKeesport, Pa., April 2—week; Cumberland, Md., 9—week; Parkersburg, W. Va., 16—week.

Sparks Brothers' Co.: Columbus, O., April 5, Altoona, Pa., 7.

Skipped by the Light of the Moon (Fowler-Warrington) Co.: Lynn Mass., April 5, Fall River 7, New Bedford, 9, Taunton 10, Marlboro 11, North Attleboro 12, Haverhill 13, Brockton 14, Lawrence 16, Newburyport 17, Bath, Me., 18, Rockland 19, Exeter, N. H., 20, Lowell, Mass., 21, Portsmouth, N. H., 23, Amesbury, Mass., 24, Gloucester 25, Selma 26, Chelsea 27, Waltham 28—close of season.

Spooner Brothers' Co.: Wymore, Neb., April 2—week.

Switzer-Hamilton Co.: Morrison, Ill., April 2—week.

Still Alarm Co.: N. Y. City, April 2—indefinite.

Stuart Dramatic Co.: Chippewa Falls, Wis., April 2—week; Appleton 4—week; Manitowoc 16—week.

Star Theatre (Fred. Felton's) Co.: Danville, Ill., April 2—week.

Star Specialty (Howard Athenæum) Co.: Brooklyn April 2—week.

Tourists in a P. P. C.: St. Louis April 1—week; Kansas City, Mo., 9—week; through Kansas week of 16-21; Chicago 23—week.

True Irish Hearts Co.: Toronto, Can., April 2—week.

Two Johns Co., Williamsport, Pa., 5, Elmira, N. Y., 6, Binghamton 7, Utica 9-12, Auburn 13, Seneca Falls 14, Rochester 16—week; Troy 23-28, Elizabeth, N. J., 30, Plainfield May 1, New Brunswick 2, Red Bank 3, Burlington 4, Norristown 5.

Tin Soldier Co.: Canton, Ill., April 5, Wheeling, W. Va., 6 7.

Trixie (Jessie Boestelles) Co.: Hamilton, O., April 7, Cornersville, Ind., 9, Shelbyville 10, Newcastle 12, Nobiesville 13, Tipton 14, Muncie 15.

Uncle Tom's Cabin (Abbey) Co.: Quincy, Mass., April 5, New Bedford 6.

Uncle Tom's Cabin (Rusco Swift) Co.: Charles City, Ia., April 5, Nashua 6, Waverly 7.

Under the Gaslight (Turner's): Troy, April 2—week; Montreal, Can., 9—week; Toronto 16—week; Cleveland, O., 23—week (week 30 April 5 open); Buffalo May 7—week; Hoboken, N. J., 14—week; Boston 21—week; Providence, R. I., June 4—week.

Ullie Akerstrom: Newburyport, Mass., April 2-7, Lyons 9 13

Vernona Jarbeau (Starlight) Co.: Norristown Pa., April 5.

Weston Brothers: Detroit April 9—week; one night stands in Ohio 16-21, Baltimore 23—week; Washington 34—week.

Waite Comedy Co.: North Adams, Mass., April 2—week.

White Slave Co.: Yonkers, N. Y., April 5, N. Y. City 9—week.

Webster and Brady's She Co.: Butte City, W. T., April 4-7, Helena 9-12, Billings 13, Miles City 14, Bismarck, Dak., 16-17, Fargo 18 21, Winnipeg, Man., 23—week; Minneapolis, Minn., May 7 9, St. Paul 10-12.

Winnett's Passion's Slave Co.: Attleboro, Mass., April 5, Willimantic, Ct., 6, Winsted 7, Bridgeport 9-11, Trenton, N. J., 12-14, Wilmington, Del., 16-18, Reading, Pa., 19 21.

Winnett's Great Wrong Co.: Trenton, N. J., April 5 7, Baltimore 9—week; Worcester, Mass., 16-17, Willimantic 18, Hartford, Ct., 19-21.

XLCR Dramatic Co.: Cornelisville, Ind., April 2—week; Shelbyville 9—week.

Zozo: Mankato, Kas., April 7, Sioux City, Ia., 9, Council Bluffs 10, Plattsmouth 12, Atchison, Kas., 13, Leavenworth 14, Kansas City, Mo., 16—week.

Zitka Co.: Utica, N. Y., April 5-7, Albany 9—week; Cleveland, O., 16—week.

OPERA AND CONCERT COMPANIES.

Bostonians: Pittsburg, Pa., April 2—week; Cleveland 9—week.

Boston Ideals: Youngstown, O., April 5, Akron 6, Reedsville, Pa., 7, Philadelphia 9—two weeks.

Bennett-Moulton Opera Co. A: Quincy, Ill., April 2—week; Bloomington 9—week; Indianapolis, Ind., 16—week.

Bennett-Moulton Opera Co. B: Erie, Pa., April 2—week.

Bijou Co.: Madison, Ind., April 2—week.

Bensberg Opera Co.: Eldorado, Kas., April 5, Marion 6, McPherson 7, Salina 9 Manhattan 10, Abiline 11-12, Clay Centre 13, Belleville 14.

Conried-Hermann Opera Co.: Leadville, Col., April 5 7, Denver 9—week; Hastings, Neb., 16, Lincoln 17, Omaha 18-19, St. Joseph, Mo., 20, Hannibal 23, Terre Haute, Ind., 24, Evansville 25, Louisville, Ky., 26-28, Cincinnati, O., 30—indefinite.

Carleton Opera Co.: St. Louis Mo., April 2—week.

Duff Opera Co. (Dorothy): Philadelphia, April 2—two weeks; New York City 16—indefinite.

Erminie (Casino) Co.: N. Y. City—indefinite.

Emma Abbott Co.: Chicago April 2—week; Detroit 9—week; Toronto, Ont., 16 18; Buffalo 19 21, Philadelphia 23—two weeks.

Grau's Opera Co.: Atlanta, Ga., April 2—week.

Ideal Opera Co.: Chicago, Ill. March 29—indefinite.

Little Tycoon Opera Co (Spenser's): Providence, R. I., April 2—week; Attleboro 9, Newport 10, New London, Ct., 11, New Haven 12 14.

MacCollin Co: Dayton, O., April 2—week.

Madelon Opera (Aronson's) Co: Brooklyn April 5 7.

Mme Fry's Concert Co.: Brazil, Ind., April 5, Terre Haute 6, Crawfordsville 7, Lafayette 9, Attica 10, Danville, Ill., 11, Bloomington 12, Lincoln 13, Jacksonville 14.

Noss Family: Corrunna, Mich., April 5, Howell 6, Fenton 7, Holly 9 Pontiac 10, Rochester 11, Romeo 12, Richmond 13, Ypsilanti 14

Pearl of Pekin Co: N. Y. City March 29—indefinite.

Rhinehart Opera Co.: Saratoga, N. Y., April 2—week.

Star Opera Co.: Manistee, Mich., April 2—week.

Sanger Comic Opera Co.: St. Albans, Vt., April 2—week; Barre 9-10, Montpelier 11-14, Burlington 16—week.

Templeton Opera Co.: Vicksburg, Miss., April 5-7, Greenville 9-11, Helena, Ark., 12-14, Monroe, Ia., 16-17, Shreveport 18 21.

Wilbur Opera Co.: New Haven, Ct.; April 2—week; Lawrence, Mass., 9—week; Lowell 16—week.

MINSTRELS.

Barlow Brothers: Susquehanna, Pa., April 5, Ithaca, N. Y., 6.

Dockstader's Minstrels: Newark, N.J., April 2—week.

Gormans': Lawrence, Mass., April 5, Lewiston Me., 6.

Hi Henry's: Woodstown, N. J., April 9, Salem 10, Vineland 11, Millville 12, Woodbury 13, Burlington 14.

Haverly's (Cleveland) Co: Tacoma, Ore., April 5, Seattle 6-7

Hennessy Bros.' Co.: Springfield, Mass., April 5-7.

Ida May's Minstrel Co.: Detroit, April 2 7.

McNish, Johnson and Slavin's: Greenville, Tenn., April 5 Vicksburg 6, Natchez 7, New Orleans 9—week; Mobile, Ala., 16, Selma 17 Montgomery 18, Birmingham 19, Atlanta, Ga., 20-21

Thatcher, Primrose and West: Boston April 2—week; N. Y. City April 9—week.

Wilson-Rankin: Springfield, Mo., April 5, Kansas City 7, Leavenworth, Kas., 9, Topeka 10, Atchison 11, Council Bluffs, Ia., 12, Omaha, Neb., 13-14, Chicago 23—week.

VARIETY COMPANIES.

Gus Hill's Co.: Pittsburg Pa., April 2—week; Cincinnati 9—week; Toledo, O., 16—week.

Haywood Moore Needham-Kelly Comb.: Lancaster, Pa., April 5-7.

Hallen and Hart's Co.: San Francisco April 2—two weeks.

Hyde Co.: Buffalo, N. Y., April 2—week.

Ida May Co.: Deroit, Mich., April 2—week.

JULIENNE'S CO.: Hoboken, N. J., April 2—week.
MIGNANI-SIEGRIST CO.: Chicago, Ill., April 2—week.
RENTZ-SANTLEY CO.: Brooklyn, E. D. April 2—week.
SHEFFER AND BLAKELY CO.: Louisville, Ky., April 2—week; Wheeling, W. Va., 12-14.
SOLDENE CO.: Paterson, N. J., April 2—week.
SPANISH TROUBADOURS: South Bend, Ind., April 6-7, Plymouth 9, Valparaiso 10.

MISCELLANEOUS.

BARNUM'S CIRCUS: N. Y. City March 12—April 21.
BARTHOLOMEW'S EQUINE PARADOX: New Orleans April 1—two weeks.
BRIT L'S EQUESCURRICULUM: Lancaster, Pa., April 3-7, Easton 9—week.
CHARLES ANDREW CO.: Water Valley, Miss., April 5, Holly Springs 6
COUP AND ELLIOTT'S: Findlay O., April 5-7.
ELI PERKINS' CO.: Beatonville, Ark., April 6.
HERRMANN: N. Y. City April 2—four weeks.
ORRIN BROS.: City Mexico—indefinite.
PROF. E. C. TAYLOR: Ballston, N. Y., April 4-7.
PROF. KENNEDY: Massillon, O., April 2—week
SAM FISH'S CIRCUS: Nashville, Tenn., April 2—week.
TONY DENIER'S PANTOMIME CO.: N. Y. City April 2—week; Philadelphia 9—week, Newark, N. J., 16—week.
THE NIGHT OWLS: Washington, April 2—week; Pittsburg, 9—week; Cincinnati 23—week.

The Church and the Theatre.

Under this caption the leading religious journal of this country, the *Christian Union*, publishes in its last issue the opinions of the theatrical profession. The senior editor, Dr. Lyman Abbott (the late Henry Ward Beecher's successor), is a sound and liberal thinker, a man of broad views and fine attainments. His courtesy in extending the columns of his paper to the representatives of a calling that has frequently been assailed by preachers and the religious press, as well as his fair-minded and courageous editorial remarks on the subject, mean more than would appear at first glance, and we believe that our readers will appreciate their significance. Below will be found in full the text of the symposium in the *Christian Union*:

A few weeks since the *Christian Union* gave expression to its opinions on the drama, maintaining that the theatre was not deserving of wholesale condemnation. We have submitted this editorial to some representative actors and managers, and at our request they give herewith to our readers, in interviews with a representative of the *Christian Union*, their views on the subject of the Church and the Theatre. The Hon. P. T. Barnum needs no introduction to our readers; Mme. Modjeska, the Polish actress, is the leading female impersonator of Shakespearean characters in this country; Mr. A. M. Palmer is the manager of the Madison Square Theatre, New York, which, both in moral and artistic qualities, stands second to none in the city; Harrison Grey Fiske is the Secretary of the Actors' Fund of America and editor of THE MIRROR; Colonel William E. Sinn is the manager of the Brooklyn Park Theatre, the principal theatre of that city; Gabriel Harrison is an old ex-theatre manager and actor, and now a professor of elocution in Brooklyn; and Charles Fisher is an old actor who has played in legitimate comedy at Wallack's Theatre, New York, which is without a superior in its stock company. There are thus represented here the views of the star, of the stock company, of the manager and the dramatic critic, and of the dramatic teacher on this subject.

THE HON. P. T. BARNUM:

"I have always been in favor of healthy dramatic entertainments. When I began at the old Barnum's Museum, corner of Ann street and Broadway, we first had lectures on various subjects in the lecture-room; then we introduced pantomimes, and finally we had dramatic performances. Eventually I had a first-class dramatic company, and we played Shakespearean pieces. But even in Shakespeare there is profanity, and that I would not allow, because there is no occasion for it even in the great master of the drama. We struck out the profane words and phrases wherever they occurred.

"Among other plays we produced Ten Nights in a Barroom, and The Drunkard. The acting in the latter play produced such an effect on the audiences that many wanted to become total abstainers. We had temperance pledges which were signed by many of the auditors after the performances.

"About this time I had a museum in Philadelphia. There is a prominent clergyman of that city, the Rev. Stiles Ely, the editor of the *Presbyterian*, whom I engaged to dramatize for the Museum Goldsmith's 'Vicar of Wakefield.' This gentleman was not a dramatist, and his play was not as full of stage effects as it might have been, but it was a very fair play. The church and the drama were certainly united for once, for Dr. Ely came to the Museum and spoke to the audience. He believed that, if plays were free from immoral objection, the stage was an educator. Afterward the Vicar of Wakefield was produced by William E. Burton in New York. I went over to see it, and I was astounded to find that it was full of swearing. It was very objectionable on that score. I wondered if Goldsmith had introduced so much cursing in the book, a copy of which I soon procured, and was agreeably astonished to find that there was not a profane word in the work. I put the play in its unobjectionable form on the boards of my New York Museum, and it had a great run.

"There has been a great moral improvement in the drama. Forty-five years ago, after every tragedian had appeared in his play, there was always an afterpiece, and that afterpiece was of the most vulgar description. It was a farce full of swearing, vulgarity and *double entendre*. There is nothing in the drama itself that is objectionable: the question is, What does the play teach? I know there are quite a number of French emotional dramas, but I do not approve of them, and I don't believe in them. Plays should tend to make one feel cheerful, not sad. The Frenchman said, 'If I could be allowed to write the ballads of a nation, I would not care who made its laws.' I would say, if I could be permitted to furnish the amusements of a nation, I would not care who made its laws. There is more formation of character, more taught, through amusements than through any other branch of human culture. The amusements of a nation are calculated either to elevate or corrupt that nation."

"Dr. Buckley, of the *Christian Advocate*," observed the interviewer, "has objected to plays because they show the various phases of vice."

"There must be both vice and virtue in a play," replied Mr. Barnum, "and the dramatist must see to it that vice does not triumph; that would be teaching bad morals. When the consequences of vice are shown and good morals are taught, that is all right. Let the play illustrate Emerson's saying that no man in doing a wrong can wrong another so much as he wrongs himself.

"But the primary object of going to the theatre is for relaxation, recreation. We don't want to be working always. I don't believe in looking at the world as a vale of tears, and thinking it is a pity we were ever brought into it. If we make a proper use of it we will find that it is a very cheerful world. The object of the theatre should be to give us pleasing relaxation, to make us laugh. The man who causes another to smile is a benefactor. The noblest effort is that of making others happy. But there is no real happiness in sin or sinful plays. Those who desire to see the theatre reformed should take courage; it is infinitely better than it was in the days of the old Park Theatre, which the fathers and mothers of the present generation used to attend. In those days the Park and the other leading theatres had a third tier, which was designed especially for Anonyma and her friends. How such a thing could be tolerated seems strange to us now. All things considered, it is not surprising that good people objected to the theatres of those days. There was an open bar at the back of one of the galleries, to which the auditors could repair and drink all they wanted. It is needless to say that the theatres, in these and other respects, have changed very much since those days. Actors were a better class of men than formerly. The old actors were hard drinkers, and many a time some favorite actor would fail to appear before an audience on account of overindulgence in drink. At the present time our actors could not afford to do such a thing. They cannot be intemperate, because it turns their heads and deprives them of the power of being good actors. Their managers will not allow them to disappoint audiences. As for circus performers, they cannot attend to their business at all if they drink—even a little. They would be liable to tumble down and break their necks. In leaping, running, jumping, etc., they must be very careful."

MME. MODJESKA:

"I cannot say that I notice any marked moral progress in the drama. In the absence of stock companies it is hardly to be expected that there will be any marked moral progress. You have four theatres in New York—Daly's, the Madison Square, Lyceum, and Wallack's—that have stock companies that are doing good work, but the great majority of managers feel obliged to produce those plays that bring the most money, and such plays are by no means the best, either from a moral or artistic point of view. In other cities there are no stock companies. "Stars" play one after the other in rapid succession. This week you will see such great actors as Mr. Booth and Mr. Barrett, who will be followed by some production like A Rag Baby, or some very objectionable burlesque. The crowd is more amused at A Rag Baby than it is instructed by the Shakespearean plays produced by Booth and Barrett. I claim that here, as abroad, there should be theatres supported, or helped to a certain extent, by the government. Then the drama, being recognized and fostered by the government, would be put on a higher plane. The star actors come and go so quickly under the present system that at the end of a season persons have a very confused idea of the plays and the players they have seen. Some audiences, too, display an astonishing amount of ignorance even in regard to the great master of the English drama—Shakespeare. This want of intelligence in the auditor is very distressing to sensitive players.

"There ought to be state-supported theatres where good plays would be properly produced, for the reason that it is against human nature to expect a manager to lose money, as he generally will do, in striving to educate the taste of the public. The newspapers can do much toward forming a taste for worthy plays, and if they made a united effort against the dramatic trash we see on the boards, it would soon cease to be popular. The fact is that the American people work too hard. They work so hard that they do not seem to have time to enjoy the theatre in an *artistic* way—they seem rather to seek it, when they are jaded and tired out with work, simply for relaxation. Hence these boisterous, frivolous plays find favor. The fact is that a really good, moral play will not draw the crowd.

"The claim of the Rev. Dr. Buckley, in his book against the drama, that plays are bad because they show up certain vices, is of course ridiculous. In plays, in novels, in Sunday-school books, even in the stories of the Scriptures, the good and the bad must be put in contrast; but in plays, as in novels, the bad must not predominate, nor seem to predominate, and virtue and goodness must triumph in the end.

"I do not like the French emotional dramas. I think most of them have an unwholesome influence on the audience, and I believe they are bad for the players. I confess that I play in one of such dramas, but it contains a moral lesson, though I am afraid the spectators cease to be interested when that point in the play is reached.

"As to the stage itself, there is less evil among actors than people suppose. It is dangerous for an excitable young girl, not surrounded by proper influences, to be trained for such a life. But a person of strong character would be as safe there as in many other positions. The weak-minded, foolish, sentimental young woman is just as liable to meet with disaster from the influences surrounding mercantile, manufacturing, or office life as she is on the stage. The life of the ambitious, conscientious actress is full of hard work. No sooner has she adopted one style of acting with one manager than she may be obliged to join another company and there receive an entirely different style of training. And this is another thing that retards the artistic progress of the drama. The uncertainty of actors having employment is another reason why we should have state-supported theatres. A manager employs a company of twelve persons. After a while he produces another play in which only six persons are required; he discharges half of his company, and they drift away to one place and another seeking employment. Playing in different styles of plays is not bad for the actor; it develops his genius; but the uncertainty of employment is demoralizing. If he knew he would be regularly attached to a theatre for a long period of time, he would take greater pride in his work, he would have his family near him, and he would try to advance steadily in his art. Hence state-supported theatres would be good for both the public and the actors."

A. M. PALMER:

"I think that the senior editor of the *Christian Union* has presented a basis upon which the stage and the church can unite, which heretofore has not been presented from such a source. The fashion is to mix up all theatres indiscriminately; those who like the theatre praise it indiscriminately, and those who dislike it condemn it indiscriminately. Men acquainted with the stage, like myself, have always insisted that this is a great injustice. There are theatres and theatres, there are plays and plays. No man who knows the theatre will deny that there are some theatres and some plays which are harmful. But there are others which, far from being harmful, are positively beneficial. It would not be modest in me to make any special references. The church and the Christian ministry are rightly enough admitted by all of us to be our moral guides and teachers, and, if they will wisely criticise the theatre, good will be done both to the stage and the world. I am glad to see what the Rev. Dr. Abbott has done in reference to this matter. The Rev. Dr Warren, rector of the Church of the Holy Trinity, whose church I attend, is also doing something in the same direction. Instead of sweepingly condemning the stage, let the pulpit point out the good and the bad. In a little church paper published by Dr. Warren he has undertaken to do that sort of thing. It is too late for the Christian Church to undertake to taboo the theatre. It can regulate the theatre very largely by its patronage, if it chooses to do so, as I have always maintained. The manager is largely dependent upon public taste, and if a public taste can be created for moral plays—I mean plays of a high and elevating character—it is easier for the manager to supply those plays than the other kind; and there is infinitely more satisfaction to any manager who respects himself in producing such plays. The church is a great moral regulator; why should it not regulate one of the most important features of our life, the means of amusement? Why should it oppose amusement and not regulate it? It undertakes to restrain almost everything else in life; why should it not restrain and regulate the stage by creating a healthful and proper taste for good things?

'I do not agree with Mme. Modjeska that we need theatres supported by the state. That could not be done, for several reasons unnecessary to be given here, because such a plan is wholly inconsistent with our institutions. In my opinion, what is necessary is the creation of a refined taste. I believe it is largely in the power of the Christian Church to create and regulate taste. If Dr. Abbott's ideas can be carried out, it will not be long before we shall have plenty of people patronizing the best theatres, and have the best theatres for them to patronize."

COLONEL WILLIAM E. SINN:

"The moral progress of the theatre has been, I think, more marked than progress in any other direction. Twenty years ago there was not a theatre in the country that did not have a special gallery set aside for women without escorts, and attached to each tier there were barrooms. If a first-class theatre should now have a barroom run by the management, the enterprise would be killed at once. In fact, the law which prohibits the sale of liquor in places of public amusement was passed about fifteen years ago, at the earnest solicitation of theatre managers. In the matter of plays we are advancing, as science, and, as I believe, theology are advancing. In the blood-and-thunder drama of the old days there was a great deal of profanity, but the knife has been applied to such plays, and the morals even of that kind of drama are better. The great music-halls of New York have ceased to exist. In those places there used to be "pretty waiter girls," the free sale of liquor, wine-rooms, and a variety show. Now you cannot find a variety theatre of that kind in the country—except in the lowest dives. Those saloons, to a certain extent, affected the standing of the regular theatres; they were all classed together by people who did not know any better. The public are indebted to the regular theatre-goers who shut up this class of places.

"I do not think that the public loses much by the absence of stock companies, as argued by Mme. Modjeska. Her own company is a carefully selected company, and can produce Shakespearean plays much better than any ordinary stock company would. The public is the great discriminator as to plays. If we produce a play with a bad moral the public will stay away. And yet a play at one of our leading theatres in New York has lately proved a failure because the badness was cut out of it. In Paris the original version was witnessed by crowds, but it would not live here a week played as it was in Paris. The public can discriminate between good and bad plays by remaining away from those that do not point a moral. There are some plays, however, that are good for their laughter-provoking qualities without regard to any lesson they teach.

"I should be glad to see 'moral criticisms' in the religious press. The church has never understood the theatre; let them come and see us, and not as heretofore take the theatre on hearsay. Mr. Beecher attended my theatre. I remember he once refused my offer of a private box, taking his seats in the centre of the house, and remarking, 'I want my people to see me.' His argument was that the only way to make the theatre better was to patronize that which was good. The theatre has always been kind to the church, and has extended help to ecclesiastical and benevolent institutions; certainly that has not been done for the trade we get from that direction.

"In a book written against the theatre by the Rev. Dr Buckley, the editor of the *Christian Advocate* (so the interviewer informs me), he says that some of the old comedies—the School For Scandal, She Stoops to Conquer, and others—are not fit to be read aloud to a man's wife. That is true. But if Dr. Buckley had written with knowledge, he would have found out that plays are not produced on the stage as they are written. You would not dare to play the old comedies as they are written. Take Shakespeare's plays—the acting editions contain nothing offensive. In Hamlet there are gross allusions, particularly in the play scene, that you never hear uttered upon the stage. We would not dare to play All's Well that Ends Well, Troilus and Cressida, and other standard dramas, as they are written. Why is it that clergymen and well-educated Christian people will read Shakespeare, unabridged, containing these gross allusions, and refuse to see the plays at the theatre where these gross speeches are not allowed to be uttered?"

CHARLES FISHER.

"The theatre now, as ever, aims to amuse the public. There is, however, to-day a delicacy of expression in plays that we had not in the time of Burton. In 1852 Burton produced leading old comedies in which there were many oaths and indelicate expressions. In Daly's Theatre the plays are edited by Mr. Daly himself, and he expunges every improper expression. I do not think the most fastidious moral or religious person could have his feelings shocked by anything he might hear at Daly's. The German farces which are produced in translation may contain coarse expressions in the original, but not in the translation. The farces are nothing like Camille and the French dramas which are founded on indelicate subjects. The great advantage the stock companies of to-day have over those of other days is that the suburban population often get a perfect representation of some good play. In old times this was impossible. You could not run a piece over two or three nights or a week. Now we can produce a play a hundred or two hundred nights, and play it in the provinces as it was played in New York. This was impossible with the old stock companies. There are plenty of good plays. Where is there any immorality in any of Sheridan Knowles' plays? Bulwer Lytton's historical play, Richelieu, is admirable, and his Money is just as witty as The School for Scandal, and without indelicacy. A clergyman, the Rev. Mr. White, wrote The King of the Commons, and the play of Mr. Boker, Francesca di Rimini, is a worthy production. The indelicacies of which people complain were not indelicacies in the time of Shakespeare, and the plays were played before the most refined people. Even in the West you could not produce such plays as they are written. Expunge the indelicate passages and you have a great play. But there will always be some clergymen who will not countenance dramatic performances. In my early days (I am an Englishman) my grandfather played his company in twelve towns, staying a month in each town. In the audiences I have often counted half a score of clergymen who visited our performance. At that time there was no feeling against the theatre. Then sprang up the great 'Oxford movement,' and clergymen became prejudiced against the theatre."

GABRIEL HARRISON:

"The object of the theatre is to instruct and amuse. The people must have amusement, and the drama is one of the best forms of recreation. At the theatre you are under the gaze of a thousand people; there is no possibility of bad conduct. It is not like a ball-room, where a good woman may be whirling around in the dance with a man whose real character is bad. A visit to the opera or theatre relieves a man's mind of his work. He gets a new condition of brain action, his whole nervous system is improved. The moral condition of the drama has positively advanced from every standpoint. There are no saloons in the theatres; bad people are not admitted; the prices are much higher; the combination of music, painting and poetry is more realistic and makes a finer and better impression on the minds of the people. I can bear witness to the moral influence of the play called The Drunkard, cited by Mr. Barnum. I saw men, under the influence of that play, leave the auditorium to sign the temperance pledge. Take the play of The Gamester, Beverly, the leading character, falls into the habit of gambling. At the time that play was brought out in England it was for the special purpose of stopping the vice of private card-playing, then so common in society. People were so addicted to gambling in parlors that many of the spectators hissed it off the stage. It was taken from the stage, and later, John Philip Kemble said to Mrs. Siddons, 'Shall we not try to cure the gambling habits of the people, and again produce The Gamester?' He did so, he playing Beverly, and Mrs. Siddons playing Mrs. Beverly. Even with their great acting the play was hissed, but after awhile the drama was recognized, and had its effect in curing the vice against which it was directed. The play of George Barnwell is another play that has exercised a moral influence on hundreds of spectators. I myself remember playing the part of Beverly in The Gamester in 1856 for a benefit for some firemen. The next day after the play I went to collect the money for some tickets I had given an assistant fireman to sell. The foreman started when he saw me enter his room, where I found him with his family at breakfast. He told me that he had seen the play of The Gamester the night before. 'I have been a gambler myself,' he said. 'Many a night I have come home with hardly a dollar in my pocket for the house; I had gambled the money away; but,' said he, calling on his Maker to witness what he said, 'I learned a great lesson last night. I will never play another game so long as I live.' He gave up playing cards, he stopped drinking, and I afterwards saw that man a moral man, having a home of his own, and his family prosperous."

HARRISON GREY FISKE:

"I am glad to know that the subject of the theatre is receiving free and intelligent discussion in the pages of the leading Christian journal of the United States. It will do much, I hope, to reconcile conflicting views and clear away the prevailing fog of doubt and ignorance. The customary impatience of actors with clerical criticism is more or less excusable, for it must be admitted by all who thoroughly understand the theatre, its inner life, and its actual influence, that most of the censure uttered in the orthodox pulpit with the appearance of genuine conviction proceeds from lips that are more emphatic than well informed."

"In your opinion, what is the influence of the modern drama; *i. e.*, the stage in its intellectual and artistic development?"

"In so far as the modern drama conforms to art principles, in so far is its influence salutary. Art, if it be good art, is true and beautiful; truth and beauty cannot be other than gratifying and elevating to mankind, whatever their form of illustration. That the drama's influence is good is perhaps most practically shown by the thousands of intelligent, refined and moral people who embrace the pleasure and profit that it extends to all. It is democratic; it is understanded by all classes of people; it appeals to the rich and the poor. No man is so intellectual, no man is so unlettered, that he cannot derive recreation from it. The modern society drama's influence is not so good, in the artistic sense, as it might be, because this is an age which compels the dramatist, like the novelist, to resort to emasculation. Society is given to repressing its emotions; to give them play is 'bad form.' It feels and thinks and acts politely. Modern plays—comedies especially—must deal with certain phases of social life.

"They must, consequently, in depicting the fashions and the manners of the time, conform to prevailing modes. If these modes be polite but puny, so, more or less, must be the tone of the play. She Stoops to Conquer, The School for Scandal, and The Rivals, respectively, mirrored the customs and manners of the periods in which they were written. Those customs and manners were in some respects rude and reprehensible, but they were true to nature, and that is why they have a value now. That posterity will care to revive many of the comedies of to-day, as to-day the comedies of long ago are frequently revived, is most unlikely; they reflect manners that are scarcely worth reflecting, and which will become in the vista of time utterly uninteresting to the play-goer. The purist censures the old dramatists because they were coarse, like the people for whom they wrote. Improper phrases do not constitute immorality; it is plot and purpose, not merely words, which is to be taken into account, and the purpose of every play that was written by the skilled dramatists in those days, so far as I have been able to discover, was strictly moral."

"In the past ten years do you consider that the stage has improved?"

"Yes, in certain directions. The play of to-day, like the play of yesterday, and the play of all time, is moral. The eternal conflict of good and evil, of virtue and vice, goes on, and the good and the virtuous invariably triumph, after the old fashion. In the years that I have been visiting the theatre in my capacity as chronicler, two or three times a week, I have never heard an improper speech or seen a play whose purpose was, either directly or indirectly, vicious in its influence. I am speaking, mind you, of drama—not of the nonsensical trash that pervades certain places of amusement under the lately coined title of 'farcical absurdities.' They are harmless, if silly."

"What grounds can you give for the side you take in the contest of Art *versus* Morals?"

"The grounds of common sense. It is not necessary that plays to be good plays shall be moral. It is only necessary that they shall not be immoral. Art has to do with truth and beauty. It is founded solely on that principle. You do not question it in the painter, the sculptor, or the architect; why should you demand it of the dramatist? Taine says in one of his lectures on art: 'Nature in herself, whatever she may be, whether human, animal, vegetable, or inanimate, with all her irregularities, minutiæ, and omissions, is inherently right, and, when comprehended, people love and delight to contemplate her. The object of art is not to change her, but to interpret her; through sympathy it renders her beautiful. Thus understood, art may represent the housekeeper spinning in her rural cot, the carpenter planing on his bench, the surgeon dressing a rustic's arm, the cook splitting a chicken, the rich dame washing herself; all sorts of interiors, from the hovel to the drawing-room; all sorts of types, from the rubicund visage of the deep drinker to the placid smile of the well-bred damsel; every scene of refined or rustic life—a card party in a gilded salon—a peasant's carouse in a beer tavern.' Perhaps the lack of sympathy shown to the stage by the church heretofore is due to the fact that the church's mission is to interpret that which is divine, not that which is human. I think the best way for clergymen to discriminate as to plays is to attend the theatres themselves and instruct their flocks. It is their duty to point out the good and the evil in life's pathway, wherever it may be found. If they visited the play they would be able to speak intelligently and authoritatively about current amusements. Few ministers are now capable of doing that. As Dr. Abbott says, they should induce good people to discriminate and patronize those theatres where innocent and healthy works are presented. It might be a good plan for the religious papers to send representatives to the various theatres, not as critics, but as censors. The Christian play-goer could then find trusty guidance."

"How can the relationship of church and stage be made closer?"

"By the liberal clergy setting a good example, as Dr. Abbott has done. By disregarding the question of artistic merit, if they choose, and considering in their recommendations solely those works which commend themselves to the moral standard. There is really no more difficulty in choosing good plays than in buying good books. It might be well for the clergy to show some appreciation of the efforts that certain managers are making, or may in future make, to dignify the dramatic art by presenting the best class of plays in the most artistic manner. In conclusion, let me venture to say that no power, not even the church, will ever be able to kill that which is good and cheering and elevating to mankind. There is no earthly use in trying to uproot the theatre and suppress the drama. On the contrary, they should be encouraged to attain their noblest proportions."

Actors' Dens.

VI.

Since the institution of the combination system, which has caused such a reformation in the domestic lives of members of our profession, the possibility of establishing homes, in a proper sense, becomes daily more feeble, and the fortunate few whose location in a stock theatre has permitted them to indulge in the luxury, can only be looked upon as belonging to the *rara avis*, to be envied and respected accordingly.

Those I have already described—delightful little retreats from the noise and bustle of a matter-of-fact metropolis—are no fairy tales or ideal exaggerations of quaintness and comfort, but simply the artistic results of a tasty and eccentric people, who, living so much before the public, can appreciate retirement more keenly than any other class, and strive, to the utmost limits of their purses, to make their dens cozy and agreeable for their individual enjoyment. But the thousands, less fortunate, who for nine months of the year take in this vast continent with daily hops, skips and jumps, what can be said of them? How do they live? Live! No, exist is the word. For, bar the few exceptions of all living, breathing things, that delve, struggle, worry, flounder, lie, cheat, love and die in the mud of this our mother earth, there are but two who can be emphatically pronounced homeless—the traveling actor and the cuckoo. Though vastly dissimilar, they have at least two traits in common. They are both migratory, and depend on strangers for their entertainment. The actor, flitting from town to town in pursuit of his career, weekly leaving his hard-earned shekels in the pockets of strangers; the cuckoo too lazily aristocratic to soil beak and claw, or to be found with sweat-besmirched brow, leaves to his feathered brothers and sisters the task of providing a receptacle for his progenital eggs.

Of the two, the cuckoo has the best of it. He can go or stay as he pleases; but the actor—willy, nilly—must keep moving in spite of hail, rain, blow or snow. (By-the-by, he does sometimes get a rest in the latter—between two stations, forty miles from nowhere, and a day and a half behind time, as many can tell from late experience. But then, even that is not appreciated, for it is generally charged for in his salary.) Sick or well (rail ways permitting) he must be on time to fulfil his duty to the generous public, and, although a source of profit and satisfaction, is generally subjected to an extra pressure of sanguinary distillation by every one with whom he comes in contact.

The amount of annoyance, insult and imposition to be met with in a season's tour would drive an ordinary mortal mad. The best on the road is bad enough, and not to be compared with the humblest den. Sad indeed to leave these dens for what is usually experienced—pig-stys I suppose hotels give us 'rates' in order to get our custom, and as there is hardly a week in the year when a town has not one or two companies visiting it, a certain amount of concession ought to be shown to those who insure, for a few days at least, good business. But the concession does not stop with the rates, for when business is bad, Boniface says: "This is my harvest; make as much as I can." If good, anything will do for the show folk. Actors' row is opened, and the warm, high spirited body of the artist goes aloft to air the damp, chilly, temporary sepulchre, and to lay in a stock of pneumonia to see him safely to his final one. Here are many opportunities for studying the effect of decay upon inanimate objects, and to observe the wonderful changes which dissolution brings about. How soap-dishes turn to cracked coffee-cups, slop-jars to tobacco buckets, carpets to sackcloth and *ashes*, and beds to instruments of torture worthy of the inquisition. Here the fresco work is allowed to take care of itself. Many rare and beautiful designs being the result of nature—through the roof. Being far away from the haunts of man, and usually bell less, it is a matter of no small difficulty to communicate with the under world or office. The most approved method being to stand at your door half dressed, all wet, with the soap in your eyes, hoping to catch a wandering chambermaid and induce her to bring you a towel, the absence of which you only discover at the finale of your ablutions. If you are fortunate enough to have a bell much amusement may be derived and muscle developed in endeavors to gain the attention of the Slave of the Ring. If the bell is electric it is ten to one you set every other on the floor going when, of course, it would not be worth while answering any. Whenever the negro, Dutch or Irish man does condescend to do so, it is with supreme contempt for their position and a friendly way too often met with to be appreciated. Passes of course will be demanded for the most trivial service. If you give them, another boy at next ring, another demand. If you don't give them, ring till your muscles crack.

The literature posted about the room is brief and to the point. "Don't blow out the gas. It will kill you," and a full description of the dire penalties incurred if you should happen to go away before paying your bill. Save these gentle admonitions the walls are bare—cracks and splashes the only relief from their deadly whiteness.

Show folk are given a special table, which means a special bill of fare (specially curtailed), or if you happen to strike a table of an ordinary guest you find the toothsome viands and tid-bits on the bill of fare are there only, and have gone out for change of air, to return—only when you leave the house. I have often ordered a dish to be told it was "out" and then find some one else, coming later, to get it. But I was only a "rater."

Actors who travel through the back alleys, as it were, of this great and glorious country have to catch trains at all sorts of unseasonable hours, or change cars and hang around windy depots when other respectable beings are in bed, or the bond-holding members of their company are in the sleeper. The night thus broken, the artist who would be freed and interesting for his work would fain enjoy the afternoon nap, and does retire for the purpose, having left orders to be called in time for supper. He retires—but sleeps, oh, yes, to the accompaniment of clattering coal-buckets, argumentatious chambermaids, ironshod porters, and a thousand other horrors too plainly heard in the lath and plaster structures which serve for the modern hotel. You probably do drop asleep when the "help" have retired to their own quarters, to "clean themselves" before waiting upon the table, but wake with a start and an instinctive feeling that you ought to be somewhere else, to find the room dark and that you have not been called as requested. Little things like this are nothing by way of a change. You cultivate patience, and in time acquire a Job like resignation unknown to the pampered few who live at home. For the present you hustle into your clothes, find it is too late for supper, rush off to the theatre (?), dress in a basement either hot enough to force cucumbers or cold enough for an ice-chest, and appear before the "intellect and culture" of the town, to be criticised in the local *Bladder* for "lack of fire" or "absence of sincerity."

To obtain anything to eat after a performance you must first get a map of the town, hunt back doors, up dirty alleys and content yourself with sandy bread, tough ham, or free lunch sausage—lovely things to sleep on, and conducive to a nightmare more exciting than that of the day.

Such is the daily life of thousands in our profession, who suffer untold horrors and annoyances through the avarice of those whose profession it is to entertain guests. I know that many of the hardships are brought on by the actors themselves, by their want of care and unreasonable demands; but since the enlightenment and "elevation of the stage" we begin to know more, and I am sure there are few companies travelling to-day who do not know how to appreciate cleanliness and good treatment, and those who can only afford the cheaper hotels don't expect marble beds and pianos for their $1, $1 25 or $1 50, as the case may be, but they do expect their money's worth and don't often get it.

THE MIRROR has already taken a lively interest in the "dressing room question;" and I am sure if the profession, far and wide, would take the trouble to report truthfully their experience it would find space, if not to boom the good hotels, at least to warn our fellows against the number of "man-traps" we are apt to patronize for the sake of economy. Oh! how I sigh for the days when I shall be able to command a first-class hotel. To have the best and for the best price. To "gorge me sufficiently" without regard to expense; and with tooth-pick and cigar do the grand and call the clerk by his Christian name after dinner in the office. But you can't do that on $30 a week; and I only write whereof I know experiences which two-thirds of my brothers meet with daily, and yet in spite of all where will you find a healthier lot?

A PARTY BY THE NAME OF JOHNSON.

P. S.—Apropos of kickers, a friend of mine gave a landlord much trouble over the selection of a room. He saw them—north, south, east and west, up stairs and down, but found fault with all. At last the landlord, with blood in his eye, inquired what kind of a room he wanted. My friend, who was on the guy, replied 'One where the sun shines all day.' With a sickly smile and a 'come on' the landlord conducted him to the top and centre of the house where was a room with a skylight. "You'll take that or none" (and oaths) and pushing my friend in he locked the door and left him.

Genevieve, a musical drama in three acts by J. Owen Moore, author of Allatoona and A Woman's Love is to be produced under the author's management at Middletown, N. Y., the latter part of April. The leading part will be played by Lottie Hyde. The orchestration for the play has been made by H. N. Perlet, who arranged the music for Faust, and the piece will be produced under the auspices in this State of Robert Wilson, the Senior Vice-Commander of Grand Army of the Republic, of New York. The play deals with a story of the late war, and Grand Army posts are to furnish the soldiers for the camp scenes.

A new and original drama, by T. Edgar Pemberton and W. H. Vernon, who will be remembered as the leading support of Genevieve Ward on her recent tour through this country, is to be produced at the Lyceum Theatre to-morrow (Friday) morning. It is entitled The Loadstone, and both Miss Ward and Miss Vernon will appear in it.

W. J. Florence sails for England on May 21. It is stated that he goes over to see The Don, which was produced not long since at Toole's Theatre, London, Mr. Toole having cabled him that the play was admirably fitted to the capabilities of himself and wife. It is highly probable that Heart of Hearts and The Don will both be in the repertoire of the Florences the coming season.

London News and Gossip.

LONDON, March 22.

We have had another awful week of it—we others on this side. Indeed, ever since I mailed you last Thursday night there has been a theatrical function of some sort or other on every afternoon and every evening. Already the insurance offices charge special rates for insuring the lives of dramatic critics. If the existing condition of things continues no prudent insurance manager will take them at any price whatsoever, and the critics will probably spend their policy-money on whisky to drown the remorse which they will naturally feel. So far from better times being in store the outlook is worse than ever. The latest tip is that four new theatres are to be commenced forthwith. One of these is said to be for Henry Irving, another for Wilson Barrett, and a third for Carl Rosa. The fourth is probably for the Lord No Zoo, for up to now rumor, which is solid enough on four being the number to be built, does not soar beyond three builders.

I have been at some pains to sift out these alarming statements, and on the bed-rock of fact to which I have got down I find proofs that some architects are looking out for a suitable site for a new theatre for Irving—in ca e he should want one when his lease is run out; that Wilson Barrett is also on the lookout for a site upon which to erect a theatre, but even when that site is found the site alone is not all that will be required; and that Carl Rosa is said to be contemplating the erection of an operatic theatre somewhere near Piccadilly. When he has got beyond the contemplative stage I will advise you further.

* * *

So many items demand attention this week that I have no room to spare for details of the Browning Society's matinee at the Olympic last Thursday, though some of its humors were indeed humorous. The play selected was The Blot on the 'Scutcheon, which not long ago caused the shedding of considerable ink on the moot point whether Phelps did or did not suffer grievous wrong from the professional jealousy of Macready. It is a windy, wordy work—not without certain beauties perhaps—but full of ruggedness and obscurity, and fuller still of large orders drawn upon our credulity and capacity for make-believe. Alma Murray, as the unfortunate heroine Mildred, played with rare pathetic charm, and won the hearts of all beholders. Mr. Fulton (of Wilson Barrett's company) was sufficiently stern, manly, and vigorous as Tresham, and Mr. Fox was a good Gerard. The rest did not greatly matter.

* * *

The revival of The Pirates of Penz'nce on Saturday was somewhat less of a swell function than the usual Savoy first-night, possibly because age has begun to wither or custom to stale the infinite lack of variety in these celebrations. But there was no apparent falling off in the public appreciation of the opera's merits, nor were these rendered any the less meritorious by the introduction of Geraldine Ulmar as the heroine Mabel. Miss Ulmar's voice has been declared by stern connoisseurs to lack the sympathetic quality. Also, it is thought that her method is occasionally somewhat *prononcée* and out of the picture. It may be so, but the fair Geraldine was ever a favorite of mine, and I believe she pleased the paying public also. Dick Temple as the Pirate King, Jessie Bond as Edith, and Rutland Barrington as the Sergeant of Police sustain their original parts with undiminished success.

* * *

On Tuesday we were treated to a New Julia. The beautiful Miss Fortescue, deeming it advisable to break out in a fresh place and piece, selected a Prince of Wales' matinee for the one and Sheridan Knowles' old, crusted and artificial Hunchback for the other. She is a pretty little Julia, with tones that (so to speak) remind one now and again of Mary Anderson and water. But she has yet a good deal to learn before she knows her business thoroughly, and meanwhile she will do well to cultivate repose in her eyelids, naturalness in her intonation, and moderation in all things. I will confess, though, that though I began by disliking the fair Fortescue, she won her way into my heart as she went on, and at the finish I could have hugged her on very small provocation—or on none at all, for that matter. E. S. Willard was the Master Walter, and his interpretation was conspicuous for finished elocution, masterly detail and mingled pathos and power. Forbes Dawson was a good Modus and Miss Webster a delightful if somewhat boisterous Helen.

* * *

On Wednesday again to a matinee. This time at the Lyceum, where Our Mary tendered to her faithful acting-manager, Charles J. Abud, a complimentary benefit in recognition of his loyal service. The show was of the swellest order of architecture, all the first families, assorted specimens of smart division, and everybody who is anybody doncherknow being present. Among these last was the Empress of Austria, who took as lively an interest in the proceedings as though it had been the opening meet of the season. And what went these great ones of the earth to see? Not the play, though it was a good one—Pygmalion and Galatea to wit. Not wholly and solely the lovely statue—even though that divine figure was once again represented by Our Very Own Mary. No, sir! It was because a new actress has been discovered. A maiden scarcely out of her teens, look you, whom the great and only Schwenk Gilbert has caused to be coached up for about five minutes in the rudimentary business of the histrionic art, and who, he now swears is predestined to knock Mrs. Siddons, Helen Faucit, Sarah Bernhardt, Mary Anderson, Rachel, Ristori, Ellen Terry and very likely Nelly Farren also, into the smallest of small cocked hats. This seems rather a large order, but Gilbert backed his opinion by promulgating a ukase that the new young lady and nobody else should play Cynisca at Abud's matinee, and play it she accordingly did But I forgot—I haven't told you who she is yet.

* * *

You must know then that her name is Julia Neilson. She studied for awhile as a pianist, and after proving herself able to give the Abbé Liszt, Madam Schuman and little Josef Hofmann any amount of trichord grands start and the easiest of all possible beatings over any properly arranged classical concert course, she suddenly discovered that she had a voice and speedily proved herself able to play Adelina Patti at her own game as a tip top soprano, and to make Madam Patey and Antoinette Stirling sink down into their own boots and well nigh expire with very envy at the profundity of the contralto notes which she was able to produce. When things had got thus far this gifted young lady found that she had yet other talents in stock. It was then that she was put into training, and Wednesday afternoon witnessed the result. Mind! I do not say that Miss Neilson claims for herself all or any portion of the highfaluting attributes above detailed, but her over-enthusiastic friends both on and off the press have gone about singing her praise to such an extent that it is no wonder if some of the unprejudiced, who came in on Wednesday afternoon, expecting to find all these wonders, went away in some slight degree disappointed. I will describe her to you. She is divinely tall and most divinely dark, though her face is none the less fair to look upon on that account. She is indeed much about the inches of Our Own Mary and seems inclined to imitate that young lady as a *posseuse;* but whereas Mary has reduced the art of posing to a science—and a very pretty science it must be confessed—Miss Neilson has yet its rules before her all to learn. For the rest she has the usual amateur's redundancy of gesture, but her bright, intelligent face, her noble presence, and her beautiful voice will, unless I am much mistaken, stand her in good stead if, as seems likely, she elects to follow the stage as a profession. She is not my notion of a Cynisca, but there is plenty of promise in her for better things. The show went with a flourish of trumpets all the time, and Our Own never looked lovelier and never played better. Macklin was a handsome and intelligent Pygmalion, Zeffie Tilbury, a charming little Myrine, Mrs. Billington the best Daphne I have yet seen, and Rutland Barrington a drily comical Chrysos. The total receipts were about $2,200

* * *

Pinero's new and original domestic drama, Sweet Lavender, was produced at Terry's Theatre last night, and was well received. It is in three acts, which are entitled, respectively, Nobody's Business, Everybody's Business, and Somebody's Business. The story is strong, but it takes a long while in telling—over three hours in fact. Clement, a young student, and Dick Phemyl, a good-hearted but drunken old barrister, share chambers in the Temple. Clement is the adopted son of Wedderburn, a rich banker, who means the lad to marry his niece Minnie. Consequently, when Clem falls in love with pretty little Lavender, the housekeeper's daughter, there is trouble. By and by it turns out (or is perfectly apparent that it will presently turn out) that Lavender is really the daughter of Wedderburn who betrayed her mother in the long ago. Presently Wedderburn's partners get away with the bank's capital and there is more trouble. Broken in health and bankrupt in fortune he is brought to Clem's chambers for shelter, and there the woman whose life he wrecked comes to tend him, and soon all things are made straight. Terry gives a very realistic rendering of the boozy old barrister, and is by turns wildly farcical and pathetically maudlin. A good performance, but there is almost too much of it. Bernard Gould is earnest and manly as Clement, and Alfred Bishop (made up as W. M. Mackeray) represents a genial Irish physician genially and well. F. Kerr, as Horace Bream—an irrepressible young American of the Barnes of New York type, made a real hit. Carlotta Addison's return to the stage as little Lavender's mother was warmly welcomed. Little Miss Nonoys as Lavender was not altogether in her true element—which is the wildly humorous—but she was charmingly pathetic all the same. Maude Millett, who is improving every day both in beauty and ability, scored as Minnie. M. A. Victor and Messrs. T. C. Valentine and Saul Matthews were also in the cast.

* * *

Monte Cristo Jr.—Richard Henry's burlesque-melodrama or melodramatic-burlesque whichever he likes) is to be revived at a series of Gaiety matinees before the company starts for America and Australia. The first matinee is due on April 4 The same authors Frankenstein will remain in the evening bill. Before starting, the Gaiety company is to be fêted at a couple of grand balls. The first dated for April 5 (after stage manager Charles Harris' big benefit show is cleared away) will be given at the Hotel Metropole by several Crœsus-like Gaiety "patrons," among whom one of the Rothschilds figures prominently, The second is to be given at the same place on April 27, the last night of the company in England. After the dancing is over the company will be put aboard the train and shipped off to furrin parts. Fred. Leslie was fêted by the Bon Frères, a happy-go-lucky musical club, last Sunday, as ever was. Other farewell fêtes to the principals are under way and altogether Manager Edwards' excellent crowd seem likely to have a big send off.

* * *

Cecil Raleigh and R. C. Carton's strong and stirring railway drama, The Pointsman (which is soon to be with you, methinks), started its tour at Portsmouth with big success, and is doing A1 at Brighton this week. Presently R. and C. will produce at a matinee a new comedy called The Treasure, which (they assure me) will be given stronger than The Great Pink Pearl. If so, it will be a strong play indeed.

* * *

Willie Edouin has settled to do Burnaud's travestie of the Naughty Ariane, which Mrs. Bernard-Beere is still running at the Opera Comique. At the time of my last mailing he was only considering it, but now it is settled that the travestie goes on at the Strand at Easter in company with the successful Katti. Edouin is much exercised by reason of the numerous versions which have sprung up here of your A. C. Gunter's clever story, Mr. Barnes of New York Willie has the first version out which is by Walter Stanhope, a prominent player. But while he (E) looked around for a place wherein to produce it several others nailed up some versions, among hem being Rutland Barrington, the original Pooh Bah of the Mikado. Edouin offered to join forces and versions with Barrington, and seems to have been under the impression that B. had agreed; but a day or two ago he was somewhat knocked by B., announcing *his* version (which is called To the Death) for performance at the Olympic to-morrow (Friday) afternoon

* * *

On Saturday night exit the lovely Mary from the Lyceum, after running The Winter's Tale there for over 170 nights—a sort of run which only Irving and Ellen are able to achieve there. At Easter Genevieve Ward will take the Lyceum for a week or so, and will revive Forget-Me Not, Nance Oldfield and The Queen's Favorite (probably) and will also produce the new drama which her leading actor, W. H. Vernon, and T. E. Pemberton, have prepared for her.

* * *

Lydia Thompson, coming up smiling after her recent losses at the little Strand, will go a-touring at Easter-tide. She will take with her a comedy written by Arthur Law, and entitled The Golden Key (which is really a play called Gladys, and was described by me in these columns, if I mistake not, a year or so ago) Also, Lydia will carry Halliday's good old burlesque Kenilworth, rewritten up to date. Among her company will be found her daughter, Zeffie Tilbury and Zeffie's husband, Arthur Lewis; also the smart eccentric comedian George Walton.—Tragedian Bandmann's wife, Milly Palmer, will, I learn, shortly reappear in London, and will play Mrs. Macbeth in Shakon's well known melodrama. I have not seen Milly for many years, but I remember her first appearance at the Strand (twenty four years ago) and later at the Lyceum with the Bold Bandmann, and she always impressed me as an earnest actress, and her good looks used to scorch holes in my young heart. Alack, and woe is me for the days that are gone!

GAWAIN.

Notes from Paris.

PARIS, March 23, 1888.

Doctor Jojo is the title of a very amusing vaudeville that has just been successfully produced at the Cluny, a joyous little theatre in the heart of the Latin Quarter, The author is Albert Carré, partner with Raymonde Deslandes in the management of the Vaudeville, but as the Dramatic Authors' Society does not permit its members to have their own works played at the theatres they direct, M. Carré was obliged to ask for hospitality at another house. Besides, the style of his piece would not have suited his own theatre, whereas it is just the sort of a play for the Cluny. M. Deslandes is also a dramatic author in his spare moments, but as he works in the high comedy kind he hastens to send his manuscripts to the Theatre Français, where they receive an amiable welcome from manager and public. My impression is that if M. Deslandes had written Doctor Jojo he would have made a comedy out of the piece, for the idea is susceptible of being developed into a work of this sort. But high comedy is not what the Cluny audiences want, and M. Carré was right in not attempting to be serious.

Doctor Jojo is the pet name given to Dr. Joseph Bichard, a physician whose numerous patients were mostly of the fair sex. After having plentifully sown his wild oats, Joseph seeks repose in marriage. He weds Eugenie Courtelin, daughter of honest and well-to-do people. Bichard's idea in marrying was to retire from practice and take life easy. His wife's parents, however, have another view of the subject. They want their son-in-law to be occupied and to become illustrious—and then, as they tell their daughter, a man who is busily engaged has no time to pay attention to other ladies. This observation wins Eugenie over to her parents' way of thinking. So Joseph must continue his practice in spite of himself. Papa Courtelin has a lot of puffs printed in the newspapers recounting the difficult cases cured by Dr. Joseph Bichard; he even has a brass plate put on Joseph's door, announcing consultations from noon to seven o'clock. As the doctor's fame is founded especially on his treatment of feminine patients, one of the first who arrives is a former client, who immediately recognizes her Jojo. Whereupon they rehearse a step that they used to dance together, and when their noisy frolic brings the inmates of the house into the room, the doctor pretends that his patient has St Vitus' dance! The consultations reviving his taste for "auld lang syne," the doctor announces that he will treat patients at their domicile. But instead of going himself he sends a young dude named Oscar, who is courting Eugenie's sister. The first outside patient is Mme. Cocherel, who has put up a job on the doctor. Being a neighbor of the Bichards she has told Eugenie that it is dangerous to be a doctor's wife, and she offers to prove that physicians are like the rest of men—terribly feeble at times. She agrees that when she has brought Joseph to her feet she will notify Eugenie. So when Oscar presents himself at Mme. Cocherel's under the name of Bichard she permits a little innocent flirtation and then shuts him up in a dark room. Then she sends word to Eugenie. When the wife arrives she is sent into the dark room. Then Bichard himself comes and recognizes in Mme. Cocherel one of his old acquaintances. "What! is it you, Jojo?" And as she sees that she has made a mistake in taking Oscar for Joseph she sends him into another room whilst she goes to open the door to let Oscar escape. But she cannot find the key, and while she is hunting for it M. and Mme. Courtelin arrive, searching for Bichard. Mme. Courtelin being taken with a nervous attack her husband opens the door of the room where Bichard is confined. Then while Mme. Cocherel and Papa Courtelin are explaining matters to pops M. Cocherel, who is a police commissioner. Seeing his wife with a stranger enrages him. Meanwhile the noise of a scuffle is heard in each of the dark rooms. Finally the prisoners are released, and the author explains that no "accident" has happened. But Papa Courtelin is satisfied that it will be better to le his son-in-law take in his shingle and live happily with Eugenie. Bichard asks nothing better. The piece is, as you see, only a renewal of the tricks that Hennequin has so cleverly used in his pieces. M. Carré is not as skilfull as Hennequin, but his vaudeville is, nevertheless, very well constructed if not entirely original.

* * *

The Gaiety, which makes a specialty of spectacular musical pieces, has just produced an adaptation of Paul Fevae's "Hunchback" Fevae's novel has been read by thousands of readers, and the drama that ancient bourgeois made from it in 1862 has been played, I don't know how many hundred times. It is one of the stock pieces, like the Lyons Mail and Lagardere, Cocavdasse and Passepoil are as well-known characters as Chopart, Dubosq and Fouinard. It is probably because these names are so familiar that the idea came to Manager Debruyere to clothe the well-known drama in a musical dress; but it seems to me that this transformation is not one of those "long-felt wants" that we often hear about. As a drama the Hunchback is superb; as a musical spectacular piece in four acts and nine tableaux it is less agreeable. There seems to be a rage nowadays to work over the famous old dramas into operas and fairy spectacles Managers are afraid to try anything really new unless it is offered by a Sardou or a Dumas. So they wait until a novel has had a success before they risk a piece dramatized from it, and at the lyrical theatres nothing is accepted in the way of a libretto that has not already passed on a dramatic stage. I except, of course, the operetta, and it is possible that the inanity of these dialogues frightens the managers of the more pretentious musical houses. At the Grand Opera and Opera Comique the latest novelties, or those in preparation, largely consist of adaptations of romances or dramas. The authors of the new Hunchback have not followed the old drama very closely They have modified the scenes, suppressed some of the characters, and changed others. They have, of course, retained the three principal roles. M. Charles Grisart has written twenty odd numbers of music for the piece. They are all agreeable and without pretension. The scenery is superb and the ballet splendid. This, even with mediocre singing, will give the new spectacle a certain run.

* * *

The new three-act comedy, Mlle. Dargens, produced a few evenings ago at the Odeon, is not a success. The subject is a gloomy one, and the methods used by the author in working out his denouement are of the old, old kind In the first act you see just how the piece is going to turn, and you know every scene that is to follow, and consequently you lose your interest from the beginning. The heroine of the piece, Mlle. Dargenson, has loved not wisely but too well, and when a young naval officer to whom she is betrothed, returns from a cruise, he asks the celebrated question, "Who's been here since I've been gone?" Mlle. Dargenson admits her fault, the lieutenant pardons her, marries her and adopts the child, which its father's mother tried to take away and raise herself.

* * *

M. Guy de Maupassant's latest and perhaps best novel, "Pierre and Jean," is to be dramatized by Messrs. Arthur Byl and Oscar Metenier. Pierre and Jean are two brothers who do not resemble each other at all, neither physically nor morally. Pierre, the elder, is dark complexioned and of an irritable disposition; he is a physician, thirty years old, who has made a lot of ambitious plans in his life, but has never carried them out. Jean is a good-natured blond, who has never done much of anything, and never pretended to; the favorite of his father and mother, he has been content to live happily and not *faire de la bile*. Both young men are sweet on a widow, Mme. Rosemilly, who seems to prefer Jean. This makes Pierre jealous. An unexpected incident happens that increases this jealousy. An old government clerk, who used to be a friend of the family, but who had not been seen for some time, has died and left all his fortune to Jean. This legacy increases Pierre's hate, and he finally comes to divine the secret: Jean is the son of the man who has left him his fortune. To be sure of his suspicion he tries to find a miniature which his mother used to have and that suddenly disappeared one day. He succeeds in making his mother give it to him, and whilst he holds this portrait of the man who has enriched Jean he watches his mother's face. The poor woman feels that her son has divined the truth. She turns pale. Pierre makes her suffer a slow martyrdom by his allusions and insults. Finally the two brothers have an explanation. Jean has never suspected that he is not Pierre's own brother; he has won Mme. Rosemilly and is as happy as can be. Pierre throws the fact of his mother's shame at Jean. The young man gives up his fortune to a hospital and Pierre becomes a doctor on an Atlantic steamship. I believe there are strong dramatic elements in this book, and it will be interesting to see, later on, if Messrs. Byl and Metenier have known how to bring them into relief.

* * *

The governmental plan to rebuild the Opera Comique on its old site, without enlarging it so as to have an entrance from the boulevard, did not please any one, unless it be the Minister of Fine Arts. In view of the unanimous cry against this plan it has been withdrawn and a new one is to be presented. The reconstructed building will be considerably larger than the old one and front on the Boulevard des Italiens. Will it be ready in season for the exhibition next year? This seems doubtful with the slow methods in practice here. However, the business people in the vicinity of the old site have signed a petition asking the government to hurry up, for the absence of the theatre, they say, is ruining them.

* * *

There are some persons who still think that Coquelin will return to the Francais, although the bill for his farewell performance on April 28 is announced. Without being in the confidence of these persons, I know that efforts are making to bring about a compromise. Coquelin wants four months' leave each year, and this is the stumbling block. There are precedents justifying this demand, leaving out of question the actor's talent. M. Claretie, the administrator, is strongly in favor of Coquelin's return, and I should not be surprised if he discussed the question in a special report that he has just presented to the Minister. It is known that M. Claritie speaks of the necessity of making several changes in the company, and although these modifications could only be among the *pensionnaires*, they might have an indirect influence on the Coquelin question.

* * *

M. Sardou thinks of writing a piece on Homer's "Odyssey," which Massenet will set to music. Sardou says that the composer's descriptive talent will have a good chance to display itself in the numerous and varied incidents that abound in the vast poem. Jean Richepin's Filibuster will be the next new piece at the Français. M. Alcard's Pere Lebonnard having been withdrawn until September.—Valabreque's new piece in rehearsal at the Palais Royal is to be called Debit and Credit.—Sarah Bernhardt's new play, l'Aveu, will be given at the Odeon next week. Mlle. Leroux has left the Francais company, and will go with Sarah on her tour through Spain. —Gallipaux has left the Renaissance for the Palais Royal.—There is some talk of having Albani sing the role of Juliette when Gounod's work is produced at the Grand Opera next season.—Maurel, the baritone, has written a little work on Verdi's Othello and the importance of the new form of dramatic art in Italy.

STRAPONTIN.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

LOUISIANA, TEXAS, ARKANSAS.
1888—LONE STAR CIRCUIT—1889
Grand Opera House, New Orleans,
Greenwall and Son, Lessees and Managers.
TREMONT OPERA HOUSE, GALVESTON, TEX.
Greenwall and Son, Lessees and Managers.
PILLOT'S OPERA HOUSE, HOUSTON, TEX.
Greenwall and Son, Lessees and Managers.
DALLAS OPERA HOUSE, DALLAS, TEX.
Greenwall and Son, Lessees and Managers
GRAND OPERA HOUSE, SAN ANTONIO, TEX.
E Roche, Lessee and Manager
MILLETT'S OPERA HOUSE, AUSTIN, TEX.
C F Millett, Lessee and Manager.
Now booking for Denison, McKinney, Palestine, Tyler, Brenham, Temple, Beaumont, Lake Charles, Fayetteville, Arkansas.
First-class attractions wishing dates apply at once to
H. GREENWALL & SON,
Galveston, Texas.
Or H. S TAYLOR,
23 East 14th Street, New York.

BOONE, IOWA.
PHIPPS OPERA HOUSE.
Population 10,000. Seats 800. Twelve complete sets of scenery. Stage 30x47. Lighted by electricity. First-class attractions only. Five surrounding towns to draw from. N. W. Iowa Circuit, comprising eight of the best show towns in the northern part of the State.
Address FRED. L. SHELTERS, Manager,
Boone, Ia.

BEDFORD, PA.
BEDFORD OPERA HOUSE.
Midway between Huntingdon and Cumberland Good show town. Lately remodeled with new scenery and piano. Share or rent. For open dates address
MICKEL & WHITE.

CHARLESTON, S. C.
PAVILION HOTEL.
First-class. Centrally located Special rates to the profession. Transfer busses and wagons at all trains. Hauling done cheaper than by any other line.
E. T. GAILLARD, Proprietor.

COLUMBIA, S. C.
EUGENE CRAMER'S
SOUTHERN SCENIC STUDIO.
LARGEST IN THE SOUTH.
COLUMBIA OPERA HOUSE, COLUMBIA, S. C.
Stage Machinery, Hardware, Canvas, etc. All requirements in Stage Mechanism the latest and best style.
All work guaranteed. Best of reference. Our work to be seen in some of the finest theatres in the land.
CONTRACTOR FOR THEATRICAL SCENERY.
DROP-CURTAINS A SPECIALTY.
OUR SCENIC EFFECTS CANNOT BE BEAT.
NO MACHINE PAINTING
Manager of Opera House, Columbia, S. C.
Southern Agent for Clancy's Theatrical Hardware. The best in the business.

GADSDEN, ALA. Kyle's Opera House.
Seating Capacity 640 City has population of 5,000, and rapidly increasing On through line of railroad from Birmingham and Chatanooga to Anniston. Good show town. Elegant hotel.
T. S. KYLE, Manager, Gadsden, Ala.

GOUVERNEUR N. Y. Population 4,000.
OPERA HOUSE.
Remodeled. Seats 800.
Now booking for 1888-89. Only good attractions. Share or rent. Address Circuit Manager FRISHIE, of Oswego, N. Y., or L. T. STERLING, Gouverneur, N. Y.

HAMILTON, OHIO Population 16,000
MUSIC HALL.
Seats 1,200. Opera chairs. Scenery full and complete. Have piano. Will rent or share. Stage 32x15.
HATZFELDT & MORNER.

MOUNT VERNON, OHIO.
WOODWARD OPERA HOUSE.
Wanted—Good dramatic, opera or comedy company for February, March and April Write at once. No pirates. Regular prices. Rent or share Address
L. G. HUNT, Manager, Mt. Vernon, O.

WOONSOCKET, R. I.
NEW OPERA HOUSE.
Equal to any in New England. Will be ready to open Sept. 1, 1888. Auditorium on ground floor Seating capacity 1,500 Size of stage 53x66 feet. Will control the business of forty thousand population. Now ready to make engagements for season 1888-9 with first-class companies. Address
F. S. WEEKS, Jr., Manager,
Woonsocket, R. I.

YORK, PA.
PARK OPERA HOUSE.
THE POPULAR THEATRE OF THE CITY.
"Especially adapted for Summer theatre."
On the ground floor Lighted by electricity. Newly fitted and furnished. Ten sets scenery Under new and popular management. First class attractions wanted, and at popular prices. E. R. HERR, Proprietor.

YORK, PA.
YORK OPERA HOUSE.
Only theatre in city of 25,000 Population.
Seating capacity 1,200.
Appointments first-class. Large stage, complete stock of scenery, etc Centrally located First-class attractions only. Now booking time for season 1888-89
B. C. PENTZ, Manager.

E. P. SULLIVAN, as the Vicar, in Bandmann's version of Dr Jekyll and Mr Hyde Niblo's week of March 12, Brooklyn week of March 19; Academy, N. Y., week of March 26 Address 97 Clinton place. Permanent address 25 E. Front Street, Trenton, N. J.

RIDLEYS'

GRAND STREET, N. Y.

THEATRICAL

Knit Goods.

First-Class and Well Made, at Much Lower Prices than the Same Class of Goods Have Usually Sold At.

English Cotton, also Lisle Thread Tights, and Shirts, both the Heavy and Fine Grades.

WORSTED, ALSO SILK TIGHTS, SHIRTS, HOSE, ETC.

Domestic, as well as Imported, Symmetries, Ballet Trunks and Vests.

GILT AND SILVER

silkon Fringe, Tinsel Fringe, Lace Fringe, Spangle Lace, Plain and Spangle Stars, Plain and Colored Centres Tassels, all Sizes.

SPANGLES IN ALL NUMBERS.

BRAIDS IN PLAIN AND FANCY.

JEWELRY.

Rhine Stone Hair Ornaments, Necklaces, Charms, Bracelets, Shoe Buttons, Scarf and Lace Pins, Ear Drops.

EDWARD RIDLEY & SONS,

309, 311, 313 to 321 Grand street,
56, 58, 60 to 70 Allen street,
59, 61, 63, 65 Orchard street, N. Y.

J.B.DOBLIN&Co

Professional Tailors

SPRING & SUMMER

STYLES

NOW READY.

A CALL SOLICITED.

134 Bowery, near Grand St.

H. S. TAYLOR

Is Sole Agent for

THE FOLLOWING PLAYS

FOR AMERICA AND CANADA:

THE STOWAWAY.
Comedy-drama in Five Acts.

THE GOLDEN BAND.
A Melodrama in Four Acts.

THE WITCH.
An Historical Drama in Four Acts.

A TRUE STORY, TOLD IN TWO CITIES
A Melodrama in Five Acts.

WITH THE COLORS.
A Melodrama in Five Acts.

THE AGONY COLUMN.
A New and Original Farcical Comedy in Three Acts.

HAUNTED LIVES.
A Melodrama in Five Acts.

For particulars and terms see or address

H. S. TAYLOR,
23 East 14th Street, New York.

Notice to Managers.

All Managers of Theatres are hereby notified that

ANNIE PIXLEY

is the exclusive owner of

M'LISS,

and that in the event of allowing any production of M'LISS in their theatres, they will be prosecuted to the full extent of the law.

ROBERT FULFORD.

Sixth Season

J. C. STEWART'S

TWO JOHNS

COMEDY COMPANY.

Better than ever. Best money attraction now travelling.

Time all Filled.

Address A. Q. SCAMMON, Manager.

THE EAVES COSTUME COMPANY,

63 East 12th st., New York.

Silk and Worsted Tights and Shirts.

Defy competition in price, style or workmanship. Managers and the profession generally will find it to their interest to get estimates from this old and reliable house. New wardrobes made up either for sale or hire. The largest stock of Armors, Theatrical and Operatic costumes in the United States always on hand. Out-of-town trade specially solicited.

GOODS SENT EVERYWHERE C. O. D.

HAWTHORNE

COSTUMER.

4 East 20th Street, New York.

COPYING.

MRS. H. A. RICHARDSON.

THEATRICAL COPYIST AND TYPE-WRITER,
37 East 19th street (bet. B'way and 4th ave.)

A New Farce-Comedy FOR SALE.

Original Musical and Other Specialties.

FOR TWELVE PEOPLE.

Four or five good Character parts; plenty of comic business, but also genuine humor in story and situations. Novel and effective but inexpensive stage-setting.

Also in Hand a Comedy on a New Idea,

Quite as happy as that of Anstey's "Vice Versa," used in Daniels' Lit le Puck. Invite correspondence from responsible people seeking GOOD thing. Address

WALTER WYMAN,
Care MIRROR.

THE

CARLETON

Opera Company.

W. T. CARLETON, Sole Proprietor.

Address all business communications en route.

Mr. Louis James.

MARIE

WAINWRIGHT.

Address GUSTAVE A. MORTIMER,
As per route in MIRROR.

Isabelle Evesson.

Leading Lady past two seasons of the BOSTON MUSEUM.

AT LIBERTY MAY 19.

Address MIRROR.

Helen Harrington.

LEADING MEZZO-SOPRANO ROLES.

(Now studying with George Sweet.)

AT LIBERTY FOR SUMMER.

Large Repertoire of Light Operas.

Address 383 East 14th street, New York.

ELEANOR CAREY

AS

DOLORES.

Niblo's Garden, April 2.

David R. Young.

LEADING and CHARACTERS. DISENGAGED.
Address MIRROR.

Marie Bates.

Soubrettes, Character and Eccentric.

Disengaged after April 14. Spring or Fall engagements. Address MIRROR.

Lettie Allen.

LEADING LADY. At liberty after April 1, and for season 1888-89. Permanent address,
Box 203, Englewood, Cook County, Ill.

Sidney Howard.

Disengaged.

LIGHT COMEDY, CHARACTER, Etc.
Address 28 W. 23d street, New York.

Verner Clarges.

In support of CLARA MORRIS.
Season 1887-8.

Helen Reimer.

CHARACTER AND COMEDY,

Four seasons with Rag Baby Co. AT LIBERTY after April 15 Address 230 W. 24th st., New York.

THERESA NEWCOMB.
Leading and Character.

T. J. JACKSON.
Old Men, Character and Comedy.

Disengaged after March 17. Also Season of 1888-89.
Address 215 West 124th street, New York.

842 Broadway, New York.

ROOM 7.

I have opened an office at the above address for the purpose of forming tours for stars and combinations, collecting royalties and arranging with managers for the production of new plays, and am also the authorised agent for the following works: Janet Pride, Led Astray, How She Loves Him, Forbidden Fruit, Formosa, Flying Scud, Elfie, After Dark, Hunted Down, Foul Play, Lost at Sea, Vice Versa, Jezebel, Suilamor, Robert Emmet (new), Jennie Deans, Jessie Brown, Colleen Bawn, The Shaughraun, Arrah-na-Pogue and Fin Mac-Cool.

MRS. R. M. LELAND.

THE RESORT OF THE PROFESSION

EUGENE BREHM.

10 Union Square, New York.

The choicest refreshments always on hand.

ALSO NOTARY PUBLIC.

C. R. GARDINER, Proprietor.

ZOZO, THE MAGIC QUEEN.
ONLY A FARMER'S DAUGHTER.
ONLY A WOMAN'S HEART.
FATE, by Bartley Campbell.
MORIARTY THE CORPORAL.
HE, SHE, HIM AND HER.
THE REGENT'S DIAMOND.
ROSELLE, "not a Farmer's Daughter."

Address, Minnetrista Mansion, Noroton, Conn.

Prosecution will follow unauthorised productions of any the above plays.

Season of 1887-8.

MR. RICHARD MANSFIELD,

in

Dr. Jekyll and Mr. Hyde,
Monsieur,
A Parisian Romance.

Under the management of

E. D. PRICE.

LAFAYETTE W. SEAVY.

SCENIC ARTIST.

Theatrical Scenery Special and Stock Repairs, and Papier Mache. Four-story Studio, 216 E. 9th st., N.Y.

America's Brilliant Young Tragedian,

ROBERT DOWNING,

Under the personal management of

Mr. JOSEPH H. MACK,

in the

Grandest Production Ever Given of

Spartacus the Gladiator

Also productions of

Julius Cæsar, Othello, Ingomar, St. Marc.

E. H.

VANDERFELT.

Disengaged April 14, for Summer and Next Season.

Letters care of E. H. LOW, 947 Broadway.

Pauline Hall.

At Liberty from May 1.

Address MIRROR.

HARRIET WEBB.

Public Reader.

Professor of Elocution and Dramatic Art. Amateurs coached. Plays read and criticised. Vocal culture, advances elocution and preparing teachers a specialty Engagements desired for readings, public or parlor.

12 East 23d street (Madison square).

Mark Lynch.

SEASON 1887-88.

With MRS. LANGTRY.

Address MIRROR.

Sheridan Corbyn,

THEATRICAL MANAGER.

AT LIBERTY.

First-class Combination or Local Management.

Address care "CRITERION," 2 Union Square, New York.

Gracie Emmett.

Address Beacon Lights Co., en Route.

Helen Barry.

LONDON, JANUARY AND FEBRUARY.

Union Square Theatre, Sept. 3, 1888.

Under the sole management of Mr. J. M. HILL.

Eugene O'Rourke.

CHARACTER, DIALECT AND SINGING COMEDIAN.

AT LIBERTY.

Late with Mrs. Dion Boucicault's My Geraldine Co.
Address 118 White street, N. Y., or Simmonds & Brown.

Maud Granger.

AT LIBERTY.

Address 60 West 22d street, New York.

"Bien faire et laisser dire."

Clarence Montaine.

With the FLORENCES.

REV. GEORGE BRANDE in THE WAGES OF SIN, Season 1886-7.
Address A. O. O. F., 1227 Broadway.

Helen Weathersby.

AT LIBERTY.

Address 1198 10th avenue, or Simmonds and Brown.

Miss Adelaide Moore.

W. B. MOORE, Manager.

London address, 21 Salsbury street, Strand, W. C.
American address, P. O. Box 2004, New York.

American Representative, JEROME H. EDDY, 23 East 14th street, New York.

Attorneys, HOWE & HUMMEL.

Jennie Christie.

SIERRA SUZE.

Second Season. Edwin Arden's Eagle's Nest.

Miss Ella Stockton.

DISENGAGED AFTER MARCH 1.
Address 215 East 13th street, New York.

Murray and Maley.

Mr. Dore Davidson.

Character Actor At liberty balance of this and season 1888-89. Address 251 W. 42d street, New York.

Sydney Chidley.

SCENIC ARTIST,

The new drop-curtain by Sydney Chidley, at the Grand Opera House, was greeted with vociferous applause.—*New Haven Morning Journal.*

Care N. Y. MIRROR.

Miss Ramie Austen.

Leading Emotional and Juvenile Actress. At liberty balance of this and season 1888-89.
Address 251 W. 42d st., N. Y.

Maude Wentworth.

LEADING. DISENGAGED.

Repertoire: Hunchback, Lady of Lyons, Leah, Romeo and Juliet, School for Scandal, East Lynne, Othello.
Address MIRROR.

Esther Lyon.

LEADING BUSINESS with NAT. C. GOODWIN.

Address MIRROR.

Phil. H. Irving.

Manager Charles A. Gardner Co., in THE NEW KARL. Seasons 1886-7-8. Time all filled. Permanent address, Pitken & Vaughan, Printers, Chicago, Ill.

O'Connor.

SID FOX, Manager.
THOMAS L. DIGGENS, Associate Manager.

Letters may be addressed 145 Fifth avenue (Actors' Fund), New York City.

JAMES OWEN O'CONNOR.

Miss Kate Forsyth.

TOURING IN ENGLAND.

Address all communications
Care J. S. MORGAN & CO.,
Bankers, London, England.

Floy Crowell.

TIME ALL FILLED.

Per route.

H. M. Pitt.

At Liberty for Immediate Engagement.

Address Randall's Bureau, 1215 Broadway, or Simmonds and Brown.

MISS

Emma R. Steiner.

Musical Director and Composer.

SOLICITS ORDERS.

Orchestrations for sale or rent
Address STEINWAY HALL, New York.

Hermann H. Perlet,

MUSICAL DIRECTOR.

At Liberty.

Address this office, or, 105 W. 28th Street.

Marguerite Saxton.

With MARIE PRESCOTT CO.

SEASON 1887-88.

Address MIRROR.

T. D. Frawley

DISENGAGED.

Address 313 East 14th street.

Permanent address 1410 Boundary st. N. W., Washington, D.C

Lincoln Wagenhals.

SEASON 1886-87-88.

With ROBERT DOWNING'S GLADIATOR CO.

Address MIRROR.

Gabrielle du Sauld.

With DARK SECRET CO.

234 Broadway, Rooms 28, 29, 30, New York City.

Lizzie Evans.

C. E. CALLAHAN, Manager,
Havlin's Theatre, Cincinnati, O.

Edwin A. Locke.

DRAMATIC AUTHOR.

Uncle Dan'l, Messenger from Jarvis Section, The Jerseyman, Nobody's Claim, Si Perkins, Never Say Die, Cherub, etc.

Permanent address, Enfield Centre, N. H.

Will J. Duffy.

BUSINESS AGENT
LIZZIE EVANS.
Re-engaged season 1887-8.

George Wotherspoon.

METROPOLITAN OFFICE OF

FORBES LITHO MFG. CO., BOSTON.

74 West 23d street, New York.

Murray and Maley.

Miss Eleanor Barry.

With ROSINA VOKES.

En route.

Ed. H Van Veghten.

Address 205 West 38th street.

Virginia Marlowe.

Leading Juveniles. Nora in Kerry Gow—J. S. Murphy's Company—Season 1887-8.

W. S. Laureys.

Theatrical and Masonic Costumer.

781 Broadway, opposite Stewart's.

Grace Huntington.

AT LIBERTY for Season 1888-9. Leading Juvenile and Emotional roles. Season 1887-8, Chrystol in James A. Herne's Hearts of Oak. Address MIRROR.

Johan G. de Bang.

Musical Director McCaull's Opera Company.

Address MIRROR.

Blanche Weaver

LEADING. AT PRESENT DISENGAGED.

Address all communications 304 West 20th Street, New York.

Patti Rosa.

Starring in ZIP and BOB, by authorization of LOTTA.

Edwin Booth.

Letters may be addressed care New York MIRROR.

Margaret Mather

J. M. HILL, Manager.

UNION SQUARE THEATRE, N. Y.

William R. Ranous.

Margaret Mather Company.

Marguerite Fish.

N. BEHRENS - - Manager

Address MIRROR.

Miss Kittie Rhoades.

Starring in

MAY BLOSSOM.

By permission of Gustave Frohman.
Address W. R. Ward, 16 Hoffman st., Auburn, N. Y.

Mr. Alfred Ayres.

224 WEST 15TH STREET.

Author of "The Orthoepist," "The Verbalist," "The Mentor," "The Essentials of Elocution," "Grammar Without a Master," etc.
ELOCUTIONARY and DRAMATIC INSTRUCTION

Miss Emily Kean.

SINGING SOUBRETTE.

In CIVIL SERVICE, by H. Grattan Donnelly.

Address 200 West 34th street, New York.

John G. Sparks.

CHARACTER COMEDIAN.

Six years with Edward Harrigan in his various successes. Now with E. E. Rice's Corsair Co., playing the part of Yussef. Address MIRROR.

Charlotte Thompson

167 West 34th Street, New York.

Mrs. Augusta Foster.

Address MIRROR.

W. A. Sands.

Laura Le Claire.

As John Biddlecomb and Biddy Maloney in Alma in London, Third Season.

AT LIBERTY FOR SEASON 1888-89.

Permanent address 146 W. 4th street, N. Y.

Miss Emma Bell

and

Mr. Max Rosenberg.

EN ROUTE.

Permanent address 211 W. 23d street, New York.

Carrie I. Burton.

Invites offers—Light Opera, Comedy or Drama.

MEZZO SOPRANO, Address MIRROR.

Francis Gaillard

Summer Season with McCaull's Lady and the Tiger.

Alice Gaillard

Fritz's Opera Company.

AT LIBERTY FOR WINTER SEASON.

Care A. FUENTES, 253 W. 34th Street, New York.

Tom Martin

ARABIAN NIGHTS.

Permanent address, 15 Courtlandt Street, New York.

Wyatt Craigen

Disengaged after April 14.
Address MIRROR.

What do you think of a Speaking Pantomime?

"I GUESS YAAS!"

Geo H. Adams

Notice to Managers and Actors.

Managers and Actors are hereby respectfully notified that FANNY DAVENPORT, by duly executed papers produced by the Messrs. Coudert Brothers, at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any attempt making to produce pirated or simulated versions of FEDORA, that firm will be called upon by all legal measures and at any expense to protect MISS DAVENPORT'S exclusive ownership of all the stage rights in FEDORA. All communications to EDWIN H. PRICE, Canton, Pa.

OPEN TIME IN BALTIMORE!

FOREPAUGH'S THEATRE.

Wanted First-Class Attractions.

DRAMATIC SEASON OF 1888-9.

For this popular-price family theatre, first-class melodramatic, sensational, musical and comedy combinations.

NONE BUT THE BEST IN EACH LINE WANTED.

Address FOREPAUGH & CONNELLY,
Forepaugh's Theatre, Philadelphia, Pa.

MY NEW POLICY

of giving only three matinees weekly, together with a slight change in prices, ranging from 15c. to 75c. in Washington, Louisville and Cincinnati, satisfies the best attractions in the country, as will be seen from the following list already contracted for:

Kennedy's White Slave Comb.
Oliver Doud Byron's Comb.
Gus Williams.
J. C. Stewart's Two Johns Comb.
Dan'l Sully.
Beacon Lights.
Redmund and Barry in Herminie.
John Murphy in Kerry Gow.
Sanger's Bunch of Keys.
Wilbur Opera Company,
Bryant-Richmond Keep It Dark Comb.
Skipped by the Light of the Moon,
Austin's Novelty Company.
C. R. Gardiner's Fate Comb.
MacCollin Opera Company.

My Magnificent

Academy of Music, in Baltimore,

with the largest seating capacity of any house in this country, is being booked separately at higher prices, ranging from 15c. to $1.50, exclusive of the boxes, with the customary eight performances per week. Only two matinees—Thursday and Saturday. The following scale of prices is adopted for the Academy next season: Gallery, 15c.; Family Circle, 25c. and 50c.; Dress Circle 50c and 75c.; Orchestra Circle, 50c and 75c; Orchestra, $1 and $1.50; Boxes, $6, $8 and $10.

P. HARRIS, Proprietor and Manager,
General Office, Baltimore, Md.

Avenue Theatre.

NEW ORLEANS, (Season 1888-89.) LOUISIANA.

Will Be Newly Arranged and Refitted---Prices 15c. to $1.

The Only Uniformly Successful Theatre in the City.

PATRONIZED BY THE ELITE, POPULARIZED BY THE MASSES.

DURING SEASON PAST--While all have not done "big," not a single company has lost money at this theatre.

Now Booking for Season 1888-89.

Apply to Manager R. J. LOWDEN, New Orleans, La.

THE LITTLE TYCOON.

A Greater Success than Ever as Rendered by the Author's Ideal Company

MORE HUMOROUS AND MORE REFINED.

The Only Company Now Playing the Opera.

MANAGERS AND OTHERS

Are hereby cautioned, under penalty of the law, against producing, or allowing to be produced, in their theatres, THE LITTLE TYCOON other than by my own company. WILLARD SPENSER.

J. S. MURPHY
in
KERRY GOW and SHAUN RHUE.

1888——SEASON——1889.

Under the Management of J. W. CARROLL.

Managers of first-class Opera Houses will please send open time, as per route in THE MIRROR.

OPEN TIME!

One, Three, or Six Nights' Desirable Time in April, May or June,

STANDARD THEATRE,

FRANKFORD, PHILA., PA.

(SUBURB OF PHILADELPHIA). Population, 30,000 Capacity, 900. Full stock of scenery and sets all new. Seated with folding opera chairs thoroughly heated and ventilated. Ample retiring-rooms, brilliantly lighted with gas and electric lights. THE FIRST CLASS FAMILY THEATRE OF FRANKFORD (with all modern improvements) Will share or rent First-class attractions write or telegraph.

ASSIGNEE'S SALE.

LELAND OPERA HOUSE.

The Leland Opera House, one of the best appointed theatres in America, will be sold at Public Auction at the City Hall, Albany, N. Y., at 12 o'clock, noon, the 24th day of April, 1888.

Possession Can Be Given Immediately

Apply personally or by letter to CHARLES J BUCHANAN, Assignee, 79 Chapel street, Albany, N.Y.

PAUL KAUVAR.

Mr. Steele Mackaye's Latest and Greatest Success,

Now past its ONE HUNDREDTH presentation at the Standard Theatre, New York, has, by absolute purchase, become the property and is under the sole management of

H. C. MINER, People's Theatre, N. Y.

A NARROW ESCAPE.

Bartley Campbell's Best Comedy-Drama.

And His Earliest and Greatest Financial Success, entitled

"FATE."

As played for three seasons by the celebrated English actress, CARLOTTA LECLERQUE, at Wallack's and the Union Square Theatres, New York; Boston Theatre; Chestnut Street Theatre, Philadelphia; Hooley's Theatre, Chicago, and in fact the best theatres everywhere in the largest cities only Bartley Campbell received only $5,000 for the play, while its owner made a fortune and retired from the stage. The play was then purchased from her brother by C. R. Gardiner, who has since owned the property. SEASON OF 1888-89 the play will be put on the road with special scenery and stage decorations, a Powerful Company and every detail pertaining to a perfect representation of THIS GREAT AMERICAN PLAY. Negotiations are pending with Russell Bassett, Charles Bradshaw, Frank Evans, Eda Clayton, Marie Leslie and other well-known people.

C. R. GARDINER, Noroton, Conn.

DOCKSTADER'S THEATRE,

MATINEES WEDNESDAY AND SATURDAY.

"The World is Mine."

CORINNE

"Her beauty hangs upon the brow of night like a rich jewel in an Ethiop's ear."—*Shakespeare*

MRS. JENNIE KIMBALL

begs to announce the first performance in America of London's latest craze, an operatic burlesque melodrama in three acts,

Monte Cristo, Jr.

Adapted, arranged and produced under the immediate supervision of

MRS. JENNIE KIMBALL.

Original music by Meyer, Lutz, Ivan Caryll, Tito Mattei, arranged by

FRED. A. ROTHSTEIN,

CORINNE,

The Little Dancing Ray of Sunshine, in the great dual role of

Edmund Dantes and Count of Monte Cristo.

ELABORATE SCENIC EFFECTS.
BRILLIANT BALLETS, MARCHES, GROUPINGS,
AN INCREASED COMPANY,
A BEVY OF BEAUTY,

All combining to produce an evening of exquisite enjoyment.

Reserved Seats, 25c., 50c., 75c., $1, $1.50 and $2.

NOTICE.

THE LIGHT ON THE POINT

A Romantic and Picturesque Drama,

By J. J. McCLOSKEY,

Author of Across the Continent, Etc.

The above play was temporarily withdrawn from production, occasioned by disputes arising and growing out of Mr. Neise Waldron's mismanagement of same. This is to give notice to Theatre and Opera House Managers that I, the undersigned, have reorganized a strong dramatic company, together with entirely new accessories and effects, and am ready to treat with first class managers only for the production of this highly successful "American Play," by an American author, with an American company; that all my rights will be legally protected by my counsel, Samuel G. Barnard, 23 Park Row, New York City, and that all communications from managers and others should be addressed to me.

W. H. McGIVEN,
1162 Broadway, New York City.

P. S.—Whenever Mr Waldron is ready to start out on the war-path, we are ready to meet him Remember Mackaye, the Mallorys, Hayden, Dickson and Roberts, and others too numerous to mention.

VOX POPULI.

And we have still got the Tank!

FOR SALE.

At O'Reilly Brothers' Storage Warehouse, 109-123 East 44th street, on Monday next, April 9, at 10.30 A M., Lot Theatrical Wardrobe, Scenery, Properties, etc., including Pianos and Parlor Organ.

NOW READY!

THE
New York Mirror Annual
AND
DIRECTORY OF THE AMERICAN THEATRICAL PROFESSION
FOR 1888.

EDITED BY HARRISON GREY FISKE.

An Invaluable Handbook for

MANAGERS, ACTORS, AGENTS, PLAYWRIGHTS, DRAMATIC CRITICS, PLAYGOERS, THEATRICAL TRADESMEN, COLLECTORS OF DRAMATIC WORKS,

And all others that want a reliable Year-Book and a Directory of all classes of Professionals. The Annual contains the Names and Permanent Addresses of 4937 persons in every branch of Amusements. It is a book of 209 pages, handsomely Bound in Cloth and Illustrated.

* * * *

THE MIRROR ANNUAL for 1888 is the first endeavor to provide the contemporary stage, from year to year, with a complete, compendious and reliable record. Its scope is outlined by the following summary of the

CONTENTS:

Chronological Dramatic Record. The dramatic events of every day in the year 1887 are set forth, the plan embracing not only this country, but England, France and Germany. The original casts of all new productions and, wherever the plays are sufficiently important, synopses of plots are given.

Necrology for 1887. In this department of the book appear accurate biographical sketches of the 154 actors, actresses, dramatists, singers, etc., that died between Jan. 1 and Dec. 31, 1887.

Dramatic Bibliography. Catalogue of books published during 1887 in the United States, England, France and Germany, and a complete list of dramatic articles in American and foreign periodicals, with dates, brief descriptive notes, etc.

The Inter-State Commerce Law. The text of this important Act is printed in full, together with some account of its effect upon theatrical business.

Stars, Combinations and Stock Companies, Season 1887-88. A complete list of all recognized traveling and resident organizations in the United States.

Directory of the Theatrical Profession of America. The first directory of the kind ever published, comprising the names and permanent addresses of 4 937 professionals, with lines of business, names of organizations with which they are connected this season, and also those that are disengaged. The majority of these names and addresses have been obtained by direct personal application and are consequently correct and reliable. In the male classification are grouped Managers, Business Managers, Advance Agents, Press Agents, Treasurers, Managers' Secretaries, Musical Directors, Stage Managers, Scenic Artists, Property Men, Machinists, Carpenters, Flymen, Baggage Agents, Wardrobe-keepers, Light Operators, Stars, Leading Men, Heavy Leads, Leading Heavies, Heavies, Character Actors, Leading Old Men, Old Men, Character Old Men, Eccentric Old Men, Leading Juveniles, Juveniles, Singing Juveniles, Leading Comedians, Comedians, Singing Comedians, Light Comedians, Low Comedians, Eccentric Comedians, Character Comedians, Walking Gentlemen, Singing Walking Gentlemen, Child Actors, Burlesque Actors, Responsibles, Utility Men, Ballet Masters, Dancers, Character Dancers, Vocalists, Chorus, Minstrels, Variety, Principal Tenors, Tenors, Principal Baritones, Baritones, Altos, Buffos, Principal Bassos, Bassos, Madrigal Boys, First Violinists, Violinists, Viola Players, Flautists, Clarionetists, Trombonists, Double Bass Players, 'Celloists, Cornetists, Drummers, Pianists, Specialty Performers, Pantomimists, Clowns, Readers, Elocutionists, Theatrical Tradespeople, Dramatic Authors, Dramatic Critics, Musical Critics, and Unclassified Professionals. The female list comprises Stars, Leading Ladies, Heavy Leads, Leading Heavies, Heavies, Characters, Leading Old Women, Old Women, Character Old Women, Eccentric Old Women, Singing Old Women, Leading Juveniles, Juveniles, Singing Juveniles, Leading Comediennes, Comediennes, Eccentric Comediennes, Light Comediennes, Singing Comediennes, Ingenues, Leading Soubrettes, Singing Soubrettes, Soubrettes, Burlesque Actresses, Boys, Singing Chambermaids, Walking Ladies, Responsible Utility, Utility, Children's Parts, Child Actresses, Ballet Mistresses, Premieres Danseuses, Character Danseuses, Danseuses, Leading Vocalists, Vocalists, Chorus, Variety, Prima Donna Sopranos, Sopranos, Mezzo-Sopranos, Prima Donna Contraltos, Contraltos, Altos, Readers, Elocutionists, Specialty Performers and Unclassified Actresses.

General Index. The index to the work, which fills fourteen pages, has been carefully compiled by an expert indexer. It is especially arranged with a view to making reference to any particular subject simple.

Illustrations. The Annual contains six full-page illustrations, consisting of portraits (in tints) of the late John T. Raymond, Jenny Lind, Marie Aimee, Alice Oates and William E. Sheridan, and a picture of the Actors' Memorial Monument, unveiled last June at the Cemetery of the Evergreens.

* * * *

A Few Endorsements.

"A prodigious undertaking. Managers and actors will undoubtedly find this a valuable work."—*The Times.*

"A complete book of reference that has long been needed."—*Chicago Tribune.*

"A glance at its contents reveals its value to all who have any relations with the contemporary stage."—*Buffalo Courier.*

"As a work of dramatic reference it has never been excelled."—*Morning Journal.*

"The most complete dramatic annual ever issued in this country."—*Home Journal.*

"Everybody interested in theatricals should possess a copy. It is a Trust of dramatic intelligence."—*Brooklyn Standard-Union.*

"The book will find ready sale."—*The Star.*

"It is extraordinary that nobody has thought of making such a book before. In short, it is an excellent work, and it will be a necessity to everybody connected with the stage from this day forth."—*Pittsburg Dispatch.*

"The work is one of great value to all members of the profession, and stands as another evidence of the enterprise of THE MIRROR and its able editor."—*Atlanta Constitution.*

"The book is of interest to all who care to be acquainted with the course of events in the dramatic world and of real value to those who have practical relations with the stage. So much information of various sorts is contained in the book that the marvel is that it can be afforded for the price charged."—*Boston Transcript.*

"An unexpectedly complete and valuable chronicle of theatrical information. It is only remarkable such a work has not earlier engaged attention."—*Chicago Inter-Ocean.*

"A very useful and accurate book."—*Boston Journal.*

"The book will be a go because it is needed and is well done."—*The Journalist.*

"To those interested in a business capacity with the dramatic profession it is simply indispensable, and one wonders how the business could have been carried on without it."—*Amusement Gazette.*

"The best thing of its kind that has ever been attempted. It is simply invaluable."—*A. M. Palmer.*

"It is a very sound book. The most useful dramatic compendium ever published either here or in England."—*Dion Boucicault.*

"I don't see how we have been able to do without it so long. The Directory does away almost entirely with the need for dramatic agents, as it gives managers dramatic agencies of their own."—*Daniel Frohman.*

"I would not part with it for its weight in gold if I could not get another one."—*William E. Sinn.*

THE MIRROR ANNUAL AND DIRECTORY is for sale at the office of publication at $1 a copy. In ordering by mail send by cheque, P. O. order, postal note, express money order or registered letter, $1.16 to prepay postage Address

The New York Mirror, 145 Fifth Avenue, New York.

BIJOU THEATRE

PITTSBURG, PA.

Open Time Weeks of April 23, May 21, 28.

GULICK & SHWAB, Managers.

Wire at Once.

NOTICE.

I wish to engage Company for One Week, May 21, for St John, N. B. Change of bill nightly. Legitimate wardrobe required.

W. A Whitecar,
The Stillman, Cleveland, April 2.
Genesee, Buffalo, April 9.
St. George Hotel, Brooklyn, permanent.

AMATEURS.

Ladies and Gentlemen who desire to adopt any branch of the Amusement Profession, Dramatic, Opera, Variety, Minstrel or Circus, send address to

AMATEUR'S DIRECTORY CO.,
P. O. Box 1758, Boston, Mass.

STRAND THEATRE

LONDON, ENGLAND,

Under the management of

MR. WILLIE EDOUIN.

All communications to be addressed to MR. FRANK W. SANGER, Broadway Theatre.

Randall's Theatrical Bureau,

1215 BROADWAY, NEW YORK.

CHARLES FROHMAN and W. W. RANDALL, Managers.

Representing in New York all the leading theatres of the United States and Canadas, and booking the leading attractions. A general theatrical business transacted.

ESTABLISHED IN 1885.

Alfred Hudson.

First Old Men and Characters.

DISENGAGED FOR SEASON 1888-89.

Boston Museum until May 19.